TUSCULUM COLLEGE LIBRARY
R 9/27/52R 626-8-24
TUSCULUM COLLEGE 10¼
GREENEVILLE
TENN
MAR 3

Christian Century Review

MESSAGES FOR EVERYMAN

A Survey of the Year's Religious Books

(See page 35)

MARCH 1, 1952 TWENTY CENTS

Grandma Moses writes her life story. (See page 10)

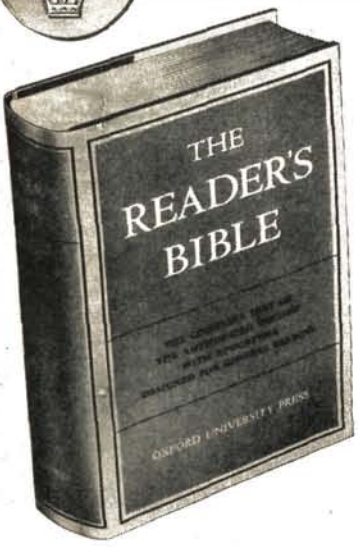
The Natural Superiority of Women

BY ASHLEY MONTAGU

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

OXFORD UNIVERSITY PRESS

Publishers of Fine Books for over Four Centuries



The Reader's Bible

"The first genuinely readable Bible for the layman."
—*Los Angeles Times*

"Here at last is a Bible that follows the King James Version in the form of a modern book . . . prepared especially for laymen, with modern format and scholarly introductions to separate groups of books in the Old and New Testament. The reader is certain to be impressed."—*Cleveland News*

"Accomplished with high literary taste . . . It has never been as well done. It is unlikely ever to be better done."
—*Dallas News.* $6.50

A superb introduction to the Bible

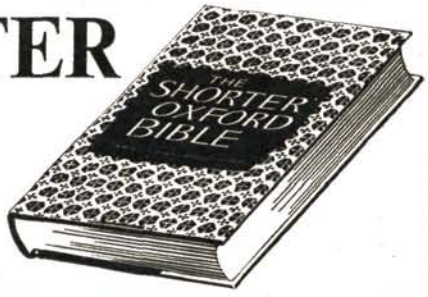
"A valuable book . . . skillfully arranged for consecutive reading or convenient reference, with brief introductory notes designed to throw light on the contents of each section."
—*Saturday Review*

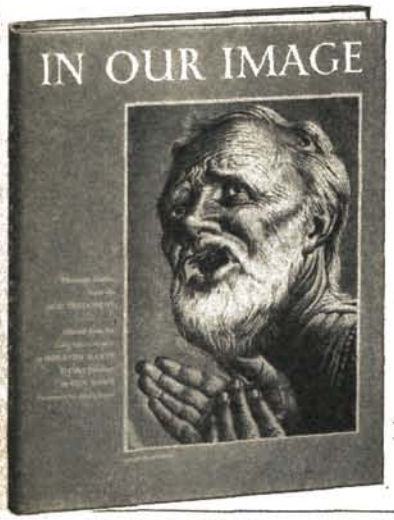
"Anyone possessing this Bible can easily thread his way through the complex history of a thousand years and see beneath the flux of events an underlying pattern and meaning."—*N. Y. Times Book Review*

A unique edition of the Bible which includes all the most frequently consulted passages from the Old and New Testaments carefully selected and chronologically arranged.

With syllabus, tables of dates and maps. $2.50

THE SHORTER OXFORD BIBLE





A modern classic of religion and art

This magnificent book makes a memorable Easter gift. It contains 26 dramatic narratives from the Old Testament and 32 superb paintings of Biblical personalities reproduced in full color.

"A consummate achievement . . . The paintings are breath-taking in their beauty. Not in years has the Bible through story and illustration been so quickened into life."—*N. Y. Herald Tribune Book Review.*

Protestant and Catholic editions.
Buckram, $10.00. Leather, $25.00

Narratives selected by HOUSTON HARTE • Paintings by GUY ROWE • Foreword by KENT COOPER

The synonym for quality is OXFORD...

FOR centuries OXFORD Bibles and Prayer Books have represented the best in book-making. They stand for all the attributes connoted by the word *quality:*

Highly skilled workmanship

The finest of materials

Bindings built for lasting strength

Clear, readable type

Word-for-word accuracy of text

OXFORD'S ultrathin India Paper

Throughout the world, wherever fine Bibles and Prayer Books are prized, OXFORD is the criterion of quality.

OXFORD publishes many different kinds of Bibles, designed to satisfy a wide variety of needs. Listed below are four representative numbers that are particularly suitable for Lenten reading and study. Each of them would make a superb Easter gift.

No. 0761x. Cyclopedic Concordance Bible with 370-page Concordance and 100,000 center-column references. *Ultrathin* India Paper; French Morocco. $11.50

No. 01462x. A deluxe text Bible printed in clear self-pronouncing type. *Ultrathin* India Paper; French Morocco. $8.00

No. 33x. Scofield Reference Bible. The entire Bible and complete commentary in one volume. *Ultrathin* India Paper; French Morocco. $10.50

No. 133x. Scofield Reference Bible with Concordance. Contains all the special Scofield helps plus Concordance and dictionary of Scripture proper names. *Ultrathin* India Paper; French Morocco. $11.50

A copy of THE STORY OF THE PRAYER BOOK — *which traces its origin and development through 400 years of use — is yours without cost or obligation. Simply address your request to Suite 29, Oxford University Press, 114 Fifth Avenue, New York 11.*

At all bookstores

GILBERT HIGHET discusses books of his choice every Wednesday evening during the intermission of the WABF Symphony Concert. 99.5 on your FM dial.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"AMONG ALL THAT REGAL SPLENDOUR

that royal magnificence
~everywhere the glint of gold~
there was nothing so beautiful
as those few withered flowers,
still retaining their tinge of colour."

In those words Howard Carter, discoverer of the tomb of Tutankhamen, records the hushed moment when the great sarcophagus had at last been opened and, gazing on the golden effigy of the young king, he saw among the gleaming emblems on its brow the tiny wreath of flowers that had been the last offering of the girl-queen to her husband.

Such are the moments—of awe, of reverence, of incredible excitement—that you share in all their intensity and wonder when you read *Gods, Graves and Scholars.* Such are the fabulous triumphs you encounter. You find yourself one of a strange and marvelous company, all touched with the same inspired passion . . . the diggers, the visionaries, the stubborn scholars who have sought and found the hidden treasures of man's past, who have revealed to us the shining dawns of five thousand years ago.

With Schliemann you defy the pedants skeptical of Homer, and, *Iliad* in hand, pace off the boundaries of windy Troy: then dig and find not only Priam's city but the golden treasures of an earlier king. With George Smith you scour the rubble of the Mesapotamian plain to assemble—fragment by fragment—the broken tablets that tell the story of Gilgamesh: the story of the Flood! With Grotefend, the young schoolmaster, you make a careless bet over a glass of wine and, to win your bet, "break" the secret of cuneiform and release the marvels imprisoned in the "unreadable" inscriptions at Persepolis.

With Leonard Woolley, you stare at the court of death in the tomb of Queen Shub-ad, and on another day, at al-'Ubaid, pick up the golden bead whose microscopic inscription confirms the "mythical" king-lists of Babylonia.

Such are the intoxicating fruits you taste, the fantastic rewards of ardent imagination and dedicated effort—as when with Thompson you hack your way through the jungles of Yucatán, pinning your faith on a book you alone believe in, until one morning the round sun flames on the ruined roof of a great temple, and you know you have found Chichen-Itzá, the mightiest, the most beautiful of Mayan cities.

How many miles to Babylon? In childhood the answer went "three-score miles and ten." But today the distance is no further than to the nearest bookstore. There, in *Gods, Graves and Scholars,* you will find Babylon, and Troy, and Nineveh, and Pompeii; the gold of Montezuma, the winged gods of Assyria; the hurried obsequies of Agamemnon; the labyrinth of the Minotaur. You will find enchantment: the sense of topless towers and immemorial glories—the whole thrilling story of man's search for the buried treasure of his past.

GODS, GRAVES & SCHOLARS

The Story of Archaeology
by C. W. CERAM

426 pages · 125 illustrations
$5.75 at all bookstores

THE TREASURE HUNT THAT REWROTE HISTORY

ALFRED · A · KNOPF, *Publisher*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JOHN T.
FLYNN'S
latest
best seller *

WHILE
YOU
SLEPT

Our Tragedy in Asia
and Who Made It.

The author of THE ROAD AHEAD and THE ROOSEVELT MYTH now tells you the amazing step-by-step, person-by-person story of how our leftists chloroformed the American people. Here, for the first time, is the full story of how our radio, movies, magazines and books debased themselves in the interest of furthering Soviet aggression in China and Korea.

Dorothy Thompson says:
"A cruelly clear analysis of what brought us during and after the war to the edge of the abyss."

John Chamberlain says:
"WHILE YOU SLEPT tells a horrifying story with brilliant economy of means."

Carl Victor Little says:
"His play-by-play account of what happened 'while we slept' is amazing and thought-provoking . . . I never thought I'd live to see the day when I'd recommend a book by John T. Flynn, BUT THIS I DO."

only $2.50

* Over 40,000 sold.

at all bookstores or

THE DEVIN-ADAIR CO.
23 E. 26th ST., NEW YORK 10

The Saturday Review

MARCH 1, 1952

Cover Drawing by Frances O'Brien

Page

SR / ANNUAL GUIDE TO RELIGIOUS BOOKS

THE BIBLE: GUIDE TO THE SELF, by Thomas Sugrue 35
EXPANDING MAN IN AN EXPANDING UNIVERSE, by Julius Stulman 37
MESSAGES FOR EVERYMAN, by Kenneth D. Miller 39
GATES OF DANNEMORA, by John L. Bonn
Reviewed by Frank O'Leary 42
THE RETURN TO MORALITY, by Charles W. Tobey
Reviewed by Robert J. McCracken 44
THE ASCENT TO TRUTH, by Thomas Merton
Reviewed by Serge Hughes 44
THE BOOK BY MY SIDE, by Albert N. Williams
Reviewed by Robert O. Ballou 46
THREE TO GET MARRIED, by Fulton J. Sheen
Reviewed by Riley Hughes 46

SR / IDEAS

THE NATURAL SUPERIORITY OF WOMEN, by Ashley Montagu 8
CAN AN AMERICAN BE TRUSTED?, An Editorial 18

SR / BOOKS

GRANDMA MOSES: HER LIFE STORY, edited by Otto Kallir
Reviewed by Marshall B. Davidson 10
ADVENTURES IN TWO WORLDS, by A. J. Cronin
Reviewed by Frank G. Slaughter 11
A MAN CALLED PETER, by Catherine Marshall
Reviewed by Pamela Taylor 12
THE LONG LONELINESS, by Dorothy Day
Reviewed by Anne Fremantle 12
GRAND RIGHT AND LEFT, by Louis Kronenberger
Reviewed by W. T. Scott 14
SPLINT ROAD, by May Mellinger
Reviewed by Josephine Lawrence 15
BIRD OF PARADISE, by Ada Leverson
Reviewed by Harvey Curtis Webster 15
THE SUN IN MY HANDS, by Dymphna Cusack
Reviewed by Rose Feld 16
THE BRIDGE OF HEAVEN, by Murray Dyer
Reviewed by Lucy H. Crockett 16
THE EARTHBREAKERS, by Ernest Haycox
Reviewed by Harrison Smith 17
THE DADA PAINTERS AND POETS, edited by Robert Motherwell
Reviewed by Thomas B. Hess 53
THE NINETEENTH CENTURY, by Maurice Raynal
Reviewed by John Rewald 54
THE AMERICAN HOUSE TODAY, by Katherine Morrow Ford and Thomas H. Creighton
McCALL'S BOOK OF MODERN HOUSES, edited by Mary Davis Gillies
Reviewed by Wayne Andrews 55
COSTUME OF THE WESTERN WORLD, edited by James Laver
Reviewed by Millia Davenport 56

SR / THE ARTS

SEEING THINGS, by John Mason Brown 20
SR GOES TO THE MOVIES, by Arthur Knight 23
TV AND RADIO, by Robert Lewis Shayon 24
MUSIC TO MY EARS, by Irving Kolodin 25
THE FINE ARTS, by James Thrall Soby 52

SR / DEPARTMENTS

TRADE WINDS, by Laura Z. Hobson 6
LETTERS TO THE EDITOR 19
LITERARY I.Q. 26
LITERARY CRYPT 27
BOOKED FOR TRAVEL, by Horace Sutton 32
THE CRIMINAL RECORD 57
DOUBLE-CROSTIC No. 936 59

THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager. Subscription $6 a year; $7 in Canada. Member of Audit Bureau of Circulations. Printed in U.S. Vol. XXXV, No. 9, March 1, 1952. Re-entered as second class matter January 11, 1952, at the Post Office in New York, N. Y., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature." Entire issue copyright 1952 by Saturday Review Associates, Inc.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Good News

▸ Organized protection for the American flamingo, one of the most beautiful birds in the world, has been assured by the formation of the Society for the Protection of the Flamingo in the Bahamas. An alarming population decline, from more than 10,000 in 1938 to twenty today on the island Andros in the Bahamas, prompted the formation of the conservation group.

▸ Another banking institution has joined the ranks of those who put their faith in people's honesty. After a week of experimenting with a self-service change-making system, the Central National Bank of Yonkers, N. Y., reported that not a penny was missing. Thus far this system has been used mainly in rural and suburban areas. This column, for one, would applaud its adoption in our large metropolises as well.

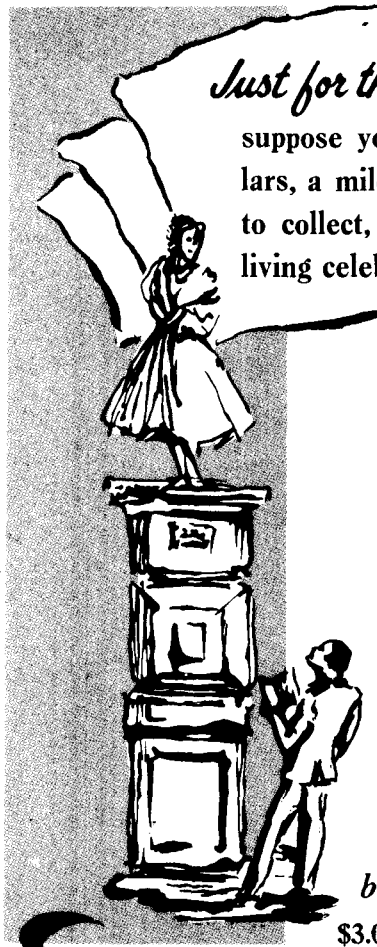
▸ A United States C-47 military transport plane recently crash-landed on a farm near Lacombe, Alberta, but the Royal Canadian Air Force said none of the fourteen passengers and five crewmen was injured.

▸ A judge in Springfield, Ill., has upheld a woman's inalienable right to conceal her age. The woman, being questioned for jury duty, would admit only that she was "above twenty-one." The judge said that was enough, that she was clearly old enough to serve.

▸ Harry J. Anslinger, Commissioner of the Bureau of Narcotics, reported that Federal agents, striking at important sources of narcotics in 1951, have halted an upward trend in teenage drug addiction and have sent to prison some of the narcotic traffic's "worst mobsters."

▸ More than one quarter of a million persons have been relieved of the painful effects of trachoma under a health program for North Vietnam sponsored with U. S. economic aid. Mobile teams and local dispensaries, provided with American drugs and equipment, now are treating thirty to forty thousand trachoma sufferers a month.

▸ In Norway Oslo's citizens are building themselves a new art gallery. The city operates some seventeen movie houses, and by law their profits must be devoted to cultural and social purposes. These profits now total more than a quarter of a million dollars, and they will be used for a gallery to house the works of the Norwegian painter, Edvard Munch.



Just for the sake of argument – suppose you had nine billion dollars, a mild neurosis, and a desire to collect, label, own and exhibit living celebrities. . . .

At 48, Gordon Cary *had* the money, the neurosis, and the desire, and he brought to his vast mansion an odd assemblage of worldly characters who promptly became enmeshed with Gordon, his lovely wife, and each other. The resulting story is "both elegant and delicious."—AGNES ROGERS ALLEN

"The wittiest novel of the year . . . magnificently entertaining."
—CHARLES POORE, *Harper's*

GRAND RIGHT AND LEFT
***by* LOUIS KRONENBERGER**
$3.00

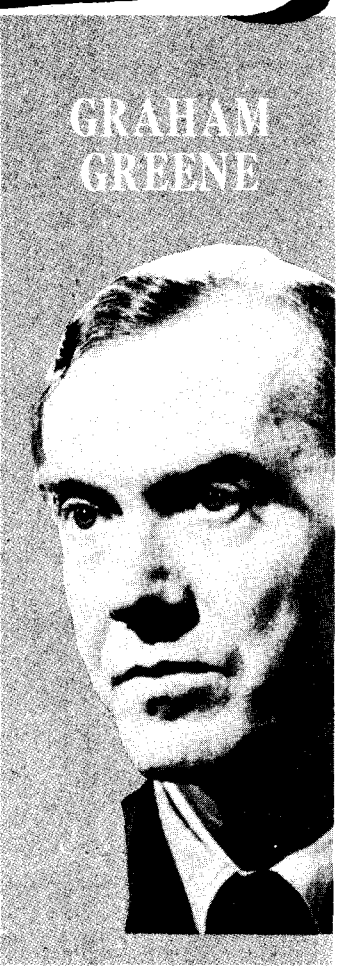
THE VIKING PRESS At all booksellers

JUST OUT—
his first work of criticism
Not only do these essays reveal much of the author, they also brilliantly analyze the work of writers as varied as Henry James and Rider Haggard. "These studies constantly please the reader with wit, stimulate with imagination, move him to admiration by their original thinking, and by the excellence of their writing."
—*London Times Literary Supplement* $3.50

THE LOST CHILDHOOD
and other essays

. . . and his best-selling novel
"The most brilliantly written of Mr. Greene's books. . . . In Sarah, the slut who becomes a saint, Graham Greene has created a girl to match Moll Flanders and Madame Bovary and who, it seems to me, will weather literary history with them."
—ANNE FREMANTLE, *Saturday Review* $3.00

The END of the AFFAIR



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE Winds

While Bennett Cerf is on vacation TRADE WINDS *is being written by the author of "Gentleman's Agreement" and "The Celebrity" —Mrs. Laura Z. Hobson.*

WORK IN PROGRESS: William H. Faulkner is back once again on his Magnum Opus, which he's been writing for nearly twelve years. The manuscript —about 1,500 pages long already—has passed the half-million-word mark, and guesses about its ultimate length remain only guesses. I asked Saxe Commins, of Random House, what the book was about; his hand made a large sweeping gesture that was as telling as his reply: "War and peace, the world, humanity."

▸ Moss Hart is halfway through a play which he will direct himself in late summer. When asked, "Is it a comedy?" Mr. Hart, who is not, as a rule, notably secretive about himself, chose to look enigmatic. His answer, in full: "Of sorts."

▸ Robert E. Sherwood has already finished the first draft of his new play. It's laid in Utah, circa 1880; it's about Mormons, and its title, as of now, is "The Better Angels."

▸ Quentin Reynolds has just begun a biography of General James Doolittle, with emphasis on Doolittle's lesser known career as a gold miner in Alaska and as an aviation engineer with five scientific degrees. Appleton-Century-Crofts will publish it, but the impatient Darryl F. Zanuck bought it, via option, before seeing line one of page one.

▸ Margaret Halsey, whose "Color Blind" remains one of the books I most admire, is writing the concluding chapters of another one, on American folkways. She was going to call it "The Natives Are Friendly," but somebody else got to that first, so it's to be "How to Be Happy Though American." My own bet is that whatever the title the book will be witty and pierc-

ing as usual—Miss Halsey seems to have got into that rut way back, on her first try, "With Malice Toward Some."

A SHOCKED AUDIENCE, composed of UNESCO delegates and writers of children's books, recently listened, in the auditorium of Hunter College, to a tale nobody in it wanted to believe. Trevor K. Serviss, assistant editor of D. C. Heath, the textbook publishers, said that his firm has been requested by a school board in the Middle West to omit all reference to and quotation from the United Nations' Declaration of Human Rights. Subversive and Communist, of course.

THE INCREASING POWER of the local Group of Patriots, of the flag-draped housewife and the immunity-draped

legislator, is far more of a threat to writers and their security than anything measured in royalty statements and bankstubs. The black list and the red channel have already spread disaster among many writers for the screen, radio, and television, but in the field of books and magazines too many writers still feel immune and, perhaps, indifferent.

Better sound the sirens. Merle Miller's new book, "The Judges and the Judged," which started as a report for the American Civil Liberties Union on the radio and TV "cleanup" and grew into a book to be published by Doubleday next month, says in it that an ex-Red Channeler is soon putting out a new Index with "many thousands of names." Authors, playwrights, editors, publishers—all sorts of people who've never been near a mike or a movie camera—will be coming in for their full share of attention. The new Index will not be for sale at a dollar a copy as was "Red Channels." It will be part of a "service" to anybody who wants it enough to pay $500 as a little retainer.

A NOVELIST I KNOW, whose book led the best-seller list for many consecutive months, had been piously congratulating himself all along on the dignity and restraint which had kept him from ever mentioning such worldly and competitive matters in the presence of his three unspoiled young children. One Saturday night he was considerably jolted to hear his youngest, aged five, announce to a roomful of guests, "Tomorrow morning, Daddy's book will be Number One again." After a pause one visitor said, "And how do you know that, dear?" The child look at him pityingly and said, "Why, because it's Sunday."

SR's REVIEW of "Viva Zapata!" dumbfounded me. Had Steinbeck ". . . in the main, written a bombastic and wooden script"? Had Kazan fallen "into cliches of action that a competent director of Westerns usually knows how to avoid"? Since the picture had struck me as being sensitive, stirring, often noble, was I merely a pushover for bombast and cliche?

I pondered this unattractive possibility for a while, obeyed an impulse, and reached for the phone. (I have never met Mr. Steinbeck; had never spoken to him before.) As I dialed, I wondered why *SR*'s critic, ridiculing the wedding night scene in the film, had kept mum about its whole point, that young Zapata, tormented by his illiteracy, begs his bride then and there to teach him to read. I kept glancing at Zapata's line, "A strong people does not need a strong man," given in the review as a sample of Steinbeck's "stock phrases." I reread *SR*'s cold question, "Where, one wonders, are the foreign oil concessionaires, the grasping hand of the Church?"

John Steinbeck answered the phone. Yes, he had seen the review. The stock phrase? "I interviewed every living person I could find in Mexico who had known or fought with Zapata. Again and again I heard those words or their first cousins." Since Zapata had refused to join up with Mexico's strong men, Madero, Huerta, Carranza, and since he had, as the film shows, stepped down from the Presidency itself later on rather than abandon his principles about the Strong Man, perhaps the phrase wasn't so stock after all.

The foreign oil concessionaires? "It just happens that the lands fought for by the Zapatistas held no trace of oil. They were lands planted to sugar. 'White Gold' the Mexicans called it."

The grasping hand? "The Church had plenty of land by the time Zapata came along. The Zapatistas wore their religious medallions right through all the fighting, and the anti-clerical revolt, engineered by Calles, didn't begin until after Zapata's death."

As for the bombast and cliche, Mr. Steinbeck said something that I asked him to repeat more slowly so I could get it down longhand. "Whenever a man disagrees with the ideas involved in a book, a play, or a movie, and cannot publicly admit his disagreement,

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

he attacks on grounds of grammar or technique."

SPEAKING OF GRAMMAR recalls a diatribe directed by Carl Van Doren a few years ago at those purists who'd rather die than end a sentence with a preposition. "I'll give you," he said, "a sentence that ends with *five*." A

tough little boy was in bed with a cold and kept calling downstairs to his parents to come up and read to him. "Bring the book on the hall table," he ordered. His father, disapproving of the book, ignored this and chose something more suitable to take with him. The boy took one look and yelled, "Aw, whaddya bring that thing I don't wanna be read to out of up for?"

BOOKS IN GALLEY: Beefing about the American businessman these days is virtually sure to put the beefer on somebody's subversive list—see above—but perhaps William H. Whyte, Jr., and his colleagues, the editors of *Fortune*, will somehow escape. Their beef is called "Is Anybody Listening?" and its own subtitle, "How and Why U. S. Business Fumbles When It Talks with Human Beings," gives you a curt, clear, and complete synopsis of what it's about. S. and S. is—are?—publishing it in a couple of weeks, and I think that many authors, like most businessmen, might find it as instructive as it is irreverent.

THE MOST CHEERFUL bookstore owner I've ever met is Otis Cooper, once of Louisville, Kentucky, who runs a corner store at Madison and Sixty-seventh Street in New York. Never once have I heard him grouse about how tough things are all over the book business, and the other day I asked him how come? His store is up one flight in an old brownstone, with an outside staircase and an inside fireplace; he pays about $200 a month for rent, runs it alone except for rush seasons, and gives the kind of personal service that makes customers spend money when all other bookstores are shut down. Many a time I have phoned him after dinner, when he was about to close, and announced that I was stuck, without a thing to read. Did he

have So-and-So in stock? He not only usually has So-and-So, but will select half a dozen other books as well, send them up by the elevator man, and let me pay only for what I keep. The same goes with books in the lending library. And goes for various friends of mine who become his customers when they hear about these Emergency Services.

Does it pay out? "I can't drive a Cadillac," Cooper says, "but I make more than schoolteachers and country doctors—that's good with me." The other day he had a robbery and took that in his stride too. Two men in large ulsters kept browsing around as people used to in the good old browsing era, and then abruptly departed the moment Cooper's back was turned. Running after them, he saw their coats bulging under each arm. He stopped short. "I was dazzled by an idea," he explained. "When people start stealing books again, the slump is over for fair." —LAURA Z. HOBSON.

Bea Lillie
George Gershwin
Prince Philip
Enrico Caruso
Arturo Toscanini

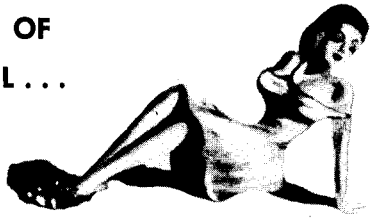
HER GUEST LIST TELLS THE STORY OF AN ERA . . . Celebrities whose very names conjure up glamour flocked to the parties of this Oregon girl who first brought Bohemia into the draughty mansions of the '400' — and added a new phrase to the American language, "cafe society".

Her book is as sprightly as one of her famed Circus Balls — it is the life of a plucky woman whose faith carried her triumphantly through an era which offered plenty of high kicks and hard knocks. $3.75

I NEVER GREW UP

By COBINA WRIGHT

THE FINAL DESPAIR OF A MURDERER'S SOUL . . . HE DIDN'T KNOW HIS MOTIVE!



WHAT invisible line separates this young Frenchman from the detectives who are questioning him . . . from the reporters who write of his financial disgrace . . . from the newspaper readers who devour the details of his wife's infidelities? Only the court psychiatrist probes deeply enough into the past to find the real motive for murder. $3.00

THE GIRL IN HIS PAST

A new and distinguished psychological novel by

GEORGES SIMENON

author of The Heart of A Man

"ONE OF THE MOST POPULAR OF CONTEMPORARY FRENCH NOVELISTS . . . He creates atmosphere with the best, and one can almost literally hear the crunch of snow, smell the wet wool and leather, and feel the warmth of snug chalets on winter nights." — JAMES RAMSAY ULLMAN, *N. Y. Herald Tribune* $3.00

THE GRAND CREVASSE *BY R. FRISON-ROCHE* author of *First on the Rope*

PRENTICE-HALL INC. • 70 Fifth Ave. • New York, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

The Natural Superiority of Women

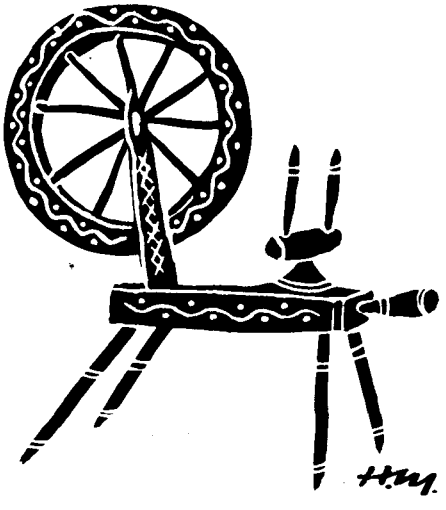
ASHLEY MONTAGU

Ashley Montagu

OH, NO!, I can hear it said, *not* superior. Equal, partners, complementary, different, but *not* superior. I can even foresee that men will mostly smile, while women, alarmed, will rise to the defense of men — women always have, and always will. I hope that what I shall have to say in this article will make them even more willing to do so, for men need their help more than they as yet, mostly, consciously realize.

Women superior to men? This is a new idea. There have been people who have cogently, but apparently not convincingly, argued that women were as good as men, but I do not recall anyone who has publicly provided the evidence or even argued that women were better than or superior to men. How, indeed, could one argue such a case in the face of all the evidence to the contrary? Is it not a fact that by far the largest number of geniuses, great painters, poets, philosophers, scientists, etc., etc., have been men, and that women have made, by comparison, a very poor showing? Clearly the superiority is with men? Where are the Leonardos, the Michelangelos, the Shakespeares, the Donnes, the Galileos, the Whiteheads, the Kants, the Bachs, *et al.*, of the feminine sex? In fields in which women have excelled. in poetry and the novel, how many poets and novelists of the really first rank have there been? Haven't well-bred young women been educated for centuries in music? And how many among them have been great composers or instrumentalists? Composers —none of the first rank. Instrumentalists—well, in the recent period there have been such accomplished artists as Myra Hess and Wanda Landowska. Possibly there is a clue here to the answer to the question asked. May it not be that women are just about to emerge from the period of subjection during which they were the "niggers" of the masculine world?

The Royal Society of London has at last opened its doors and admitted women to the highest honor which it is in the power of the English scientific world to bestow—the Fellowship of the Royal Society. I well remember that when I was a youth—less than a quarter of a century ago—it was considered inconceivable that any woman would ever have brains enough to attain great distinction in science. Mme. Curie was an exception. But the half dozen women Fellows of the Royal Society in England are not. Nor is Lisa Meitner. And Mme. Curie no longer remains the only woman to share in the Nobel Prize award for science. There is Marie Curie's daughter, Irene Joliot-Curie, and there is Gerty Cory (1947) for physiology and medicine. Nobel prizes in literature have gone to Selma Lagerlof, Grazia Deledda, Sigrid Undset, Pearl Buck, and Gabriela Mistral. As an artist Mary Cassatt (1845-1926) was every bit as good as her great French friends Degas and Manet considered her to be, but it has taken the rest of the world another fifty years grudgingly to admit it. Among contemporaries Georgia O'Keeffe can hold her own with the best.



IT is not, however, going to be any part of this article to show that women are about to emerge as superior scientists, musicians, painters, or the like. I believe that in these fields they may emerge as equally good, and possibly not in as large numbers as men, largely because the motivations and aspirations of most women will continue to be directed elsewhere. But what must be pointed out is that women are, in fact, just beginning to emerge from the period of subjection when they were treated in a manner not unlike that which is still meted out to the Negro in the Western world. The women of the nineteenth century were the "niggers" of the male-dominated world. All the traits that are mythically attributed to the Negro at the present time were for many generations saddled upon women. Women had smaller brains than men and less intelligence, they were more emotional and unstable, in a crisis you could always rely upon them to swoon or become otherwise helpless, they were weak and sickly creatures, they had little judgment and less sense, could not be relied upon to handle money, and as for the world outside, there they could be employed only at the most menial and routine tasks.

The biggest dent in this series of

Ashley Montagu, chairman of the Department of Anthropology at Rutgers University, is author of "Statement on Race" and the recently published "On Being Intelligent."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

myths was made by World War I, when women were for the first time called upon to replace men in occupations which were formerly the exclusive preserve of men. They became bus drivers, conductors, factory workers, farm workers, laborers, supervisors, executive officers, and a great many other things at which many had believed they could never work. At first it was said that they didn't do as well as men, then it was grudgingly admitted that they weren't so bad, and by the time the war was over many employers were reluctant to exchange their women employees for men! But the truth was out—women could do as well as men in most of the fields which had been considered forever closed to them because of their alleged natural incapacities, and in many fields, particularly where delicate precision work was involved, they had proved themselves superior to men. From 1918 to 1939 the period for women was one essentially of consolidation of gains, so that by the time that World War II broke out there was no hesitation on the part of anyone in calling upon women to serve in the civilian roles of men and in many cases also in the armed services.

But women have a long way to go before they reach full emancipation—emancipation from the myths from which they themselves suffer. It is, of course, untrue that women have smaller brains than men. The fact is that in proportion to body weight they have larger brains than men; but this fact is in itself of no importance because within the limits of normal variation of brain size and weight there exists no relation between these factors and intelligence. Women have been conditioned to believe that they are inferior to men, and they have assumed that what everyone believes is a fact of nature; and as men occupy the superior positions in almost all societies, this superiority is taken to be a natural one. "Woman's place is in the home" and man's place is in the counting house and on the board of directors. "Women should not meddle in men's affairs." And yet the world does move. Some women have become Members of Parliament and even attained Cabinet rank. In the United States they have even gotten as far as the Senate. They have participated in peace conferences, but it is still inconceivable to most persons that there should ever be a woman Prime Minister or President. And yet that day, too, will come. *Eppure si muove!*

Woman has successfully passed through the abolition period, the abolition of her thraldom to man; she has now to pass successfully through the period of emancipation, the freeing of herself from the myth of inferiority, and the realization of her potentialities to the fullest.

—Detail from "Mother and Child," by Mary Cassatt (The Metropolitan Museum of Art).

"... women love the human race."

AND now for the evidence which proves the superiority of woman to man. But first, one word in explanation of the use of the word "superiority." The word is used in its common sense as being of better quality than, or of higher nature or character. Let us begin at the very beginning. What about the structure of the sexes? Does one show any superiority over the other? The answer is a resounding "Yes!" And I should like this "Yes" to resound all over the world, for no one has made anything of this key fact which lies at the base of all the differences between the sexes and the superiority of the female to the male. I refer to the chromosomal structure of the sexes. The chromosomes, those small cellular bodies which contain the hereditary particles, the genes, which so substantially influence one's development and fate as an organism, provide us with our basic facts.

In the sex cells there are twenty-four chromosomes, but only one of these is a sex chromosome. There are two kinds of sex chromosomes, X and Y. Half the sperm cells carry X and half carry Y chromosomes. All the female ova are made up of X-chromosomes. When an X-bearing sperm fertilizes an ovum the offspring is always female. When a Y-bearing chromosome fertilizes an ovum the offspring is always male. And this is what makes the difference between the sexes. So what? Well, the sad fact is that the Y-chromosome is but an iota, the merest bit, of a remnant of an X-chromosome; it is a crippled X-chromosome. The X-chromosomes are fully developed structures; the Y-chromosome is the merest comma. It is as if in the evolution of sex a particle one day broke away from an X-chromosome, and thereafter in relation to X-chromosomes could produce only an incomplete female—the creature we now call the male! It is to this original chromosomal deficiency that all the various troubles to which the male falls heir can be traced.

In the first place the chromosomal deficiency of the male determines his incapacity to have babies. This has always been a sore point with men, though consciously they would be the last to admit it, although in some primitive societies, as among the Australian aborigines, it is the male who conceives a child by dreaming it, and then telling his wife. In this way a child is eventually born to them, the wife being merely the incubator who hatches the egg placed there through the grace of her husband.

The fact that men cannot have babies and suckle them nor remain in association with their children as closely as the wife has an enormous effect upon their subsequent psychological development. Omitting alto-

(*Continued on page 27*)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Personal History.

"The root of modern ills . . . ." Pope Pius XII declared recently, is "lethargy of the spirit, weakness of the will, and coldness of heart." It is a diagnosis with which men of all faiths are likely to agree. Virtually all the books reviewed in the section beginning on page 35 address themselves to these ills. So in their individual ways do the biographies reviewed below. Catherine Marshall's life of her late husband, Peter Marshall ("A Man Called Peter"), is the story of an extraordinary Protestant clergyman. Dorothy Day tells of her service to the poor through the Catholic Worker movement in "The Long Loneliness." Out of Dr. A. J. Cronin's successful career as physician and novelist he has developed, as he discloses in his autobiographical "Adventures in Two Worlds," deep religious faith. And the life of that American phenomenon Grandma Moses (see below) stands as a shining inspiration to all who suffer from ills of spirit, will, and heart.

Symbol of American Folkways

GRANDMA MOSES: My Life's History. Edited by Otto Kallir. New York: Harper & Bros. 140 *pp.* $3.50.

By MARSHALL B. DAVIDSON

SEVERAL years ago, when the art treasures from the Hapsburg collections, including outstanding masterpieces by the most illustrious artists of the Renaissance, were in the midst of their tour of American cities, a showing of paintings by Grandma Moses arrived in Vienna, home of the Hapsburgs, to start its tour of European cities in what might be called a fortuitous cultural exchange. Europe, which has not taken warmly to American art, unexpectedly found Grandma Moses's "real pretty" pictures, as she describes them, much to its liking and the tour was a considerable success. Probably no other American artist has so easily won favor abroad.

As is well known, Grandma is not without honors at home. In this country, too, few American artists have ever won such quick and popular recognition as has come to the spirited little nonagenarian from the Vermont hills since she was discovered about a dozen years ago. Her works have received critical notice in the art journals and enthusiastic comment in the popular press. Some of our most august institutional and private collections have acquired examples from her abundant output. A far wider public has sought out her paintings in color reproductions ranging from Christmas cards to large prints "suitable for framing." Many people who have probably never heard of Eakins, Ryder, Marin, and other eminent American painters, past and present—and some who have—think of Grandma's engaging landscapes as a high expression of our native art. It all makes a phenomenal success story that has frequently been told.

In her own story of her life Grandma Moses devotes little space to her painting. At the end of her rememberings she tells in a few pages how she started painting professionally, how she works, and how easily, in the richness of her years, she has taken the publicity that has burst upon her. "If I didn't start painting," she remarks, "I would have raised chickens. I could still do it now. I would never sit back in a rocking chair, waiting for someone to help me. . . . I never dreamed that the pictures would bring in so much, and as for all the publicity, and as for the fame which came to Grandma so late, that I am too old to care for now."

Late in her life and by curious chance, painting pictures for a ready market became part of the good day's work to which, in one homely form or another, she had been well accustomed all her long and busy life. That at the age of seventy-eight and upwards she could easily and effectively draw on a latent gift for re-creating what she saw and remembered was something else again and, to say the least, a rare circumstance. Most American "primitive" artists of the past—to the tradition of whose paintings Grandma Moses's work belongs—had an earlier start, and few of them received any critical attention during their lifetime. None of them enjoyed a special exhibition until, in recent years, American folk art became the study of zealous antiquarians.

For most of her days, life offered Grandma Moses very much the same sort of thing that it offered thousands of her contemporaries who lived on small family farms—a familiar routine from before sunup until prayers and bedtime, unchanging except in the variety of the seasons. Jotted down or transcribed at various times in the

—Copyright by Grandma Moses Properties, Inc.

"The Thunderstorm"—"phenomenal success story."

Marshall B. Davidson, a staff member of the Metropolitan Museum of Art, is the author of "Life in America."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

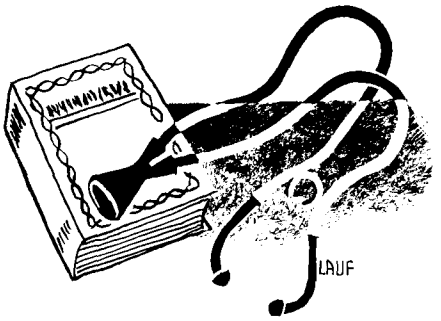
past decade and pieced together in a roughly chronological sequence, her memories of those years provide a brief, artless, and somewhat episodic journal, but one brightly spotted with casual incidents that illuminate the half-forgotten customs of country life in an earlier America. She has known from intimate experience and through the reminiscences of her elders the round of domestic activities that has since become the concern of folklorists and the business of historical societies. The adventures of her childhood during and just after the Civil War, as she recalls them, her "education" as a hired girl following the death of her parents, and her adult life with its strivings and satisfaction go to make up what was probably a typical experience of the time and place.

But Grandma tells her story in a highly personal way. Otto Kallir, the editor of these reminiscences, has had the grace and good judgment not to alter the text as it was delivered, except to eliminate inevitable repetitions, to arrange the material in order, and, at the author's request, to correct the spelling. In these passages, as in her paintings, Grandma picks from the past with a vivid and colorful memory and often reveals a gift of expression that is fresh and quite her own. She remarks, for example, that the ten children born of her parents "came in bunches, like radishes," and that she didn't bring up her own children, "they kind of come up."

It is no discredit to Grandma Moses that her spectacular rise to fame could have happened only in our own day. We are organized for that sort of thing and practised in it. The rest of her story belongs to another day that is past but is not quite lost. For, in spite of all that has happened in recent times, Americans still honor the attitudes and habits of mind that were bred in our not-too-distant homespun history.

Grandma Moses speaks fondly and knowingly of that American past which is almost legendary to most of us, and she bears the direct and simple testimony of a living witness. Her experience is what we like to think of as a typically American life. And in her book, as in her pictures, her simple faith that it is a good life, as she has found it and accepted it, keeps cheerfully breaking through the story.

Sixteen of her pictures are reproduced in this book in color. She remarks that "most of them are day dreams." They approximate the day dreams of many of the rest of us, too—city dwellers, office workers, weekend farmers, and others who brood about a better world.



Physician-Novelist

ADVENTURES IN TWO WORLDS. By A. J. Cronin. New York: McGraw-Hill Book Co. 331 pp. $4.

By Frank G. Slaughter

THE two worlds of Dr. A. J. Cronin's delightful adventures in autobiography are, of course, medicine and fiction. Books of autobiography and reminiscence by physicians, such as "American Doctor's Odyssey," "As I Remember Him," and many others, have been outstanding successes, but not many doctors take the leap from medical practice to fiction and burn their bridges behind them. This is unfortunate, for a physician sees sides of life not ordinarily known to the professional writer of fiction, and his observations should be all the more valuable in dramatic form.

Some of the chapters of this autobiography have previously been published as short magazine pieces. Readers may feel that they are meeting old friends when they follow the young Scottish doctor in his adventures, such as the delightful story of the child who pushed a whistle up his nose, thus confounding the young physician by the strange noises that came from his chest, but not old Dr. Cameron who remembered that children have a way of putting wee whistles into their nostrils. Each adventure is written with the fiction writer's flair for suspense and crisis; some, like the search for the cause of an epidemic of scarlet fever, are fine bits of detective story writing as well, the more interesting because true.

Although several earlier novels, especially "Hatter's Castle" and "The Stars Look Down," had been critical and financial successes in England, A. J. Cronin first rocketed into best sellerdom in the United States with his savage and fiercely idealistic story of a young physician in England and Scotland under socialized medicine, "The Citadel." Novels of this type are almost always autobiographical, so the reader will not be surprised to find the genesis of incident after incident from the fictional experiences of "The Citadel's" hero in these stories of Dr. Cronin's experiences as a physician. The grim battles with death in the mines, the successful practice in London, with its inevitable dampening of the idealism that had carried the young doctor through hardship and poverty in Scotch villages and the Welsh mining district, all of these can be read with equal pleasure again in "Adventures in Two Worlds."

After the climactic events of medical practice and his long climb to financial security and professional success, Dr. Cronin's easy transition to a best-selling author of fiction seems somehow anticlimactic. Forced to retire from practice temporarily because of a stomach ulcer, he wrote a novel that was an immediate success. Less fortunate authors, remembering the years of hard work and disappointment, the heartaches of failure after failure before a salable novel is written, and the long struggle to achieve recognition, will certainly envy Dr. Cronin the ease with which he made the transition from physican to author. "Hatter's Castle" established him critically and financially, and a long string of best sellers have followed. More recently, he and his family have moved to the United States.

But if the fierce idealism that so many admired in the hero of "The Citadel" seemed for a while to have been dampened by Hollywood and the demands upon a best-selling author, it is a pleasure to report that "Adventures in Two Worlds" seems to show the emergence of a more mature, more philosophical talent, which—in this reviewer's opinion—may yet herald A. J. Cronin's most important field of work. There are more than hints of this in the story of "Monsieur Le Maire," and "Johnnie Brown, G. I., Stays Here," near the end of the book. And we see it more fully in the last chapters where Dr. Cronin tells how, like many another thoughtful physician today, he searched for some answer to the uncertainty and insecurity of today's troubled world, and found it only in God. His creed is summed up in the final paragraphs of "Adventures in Two Worlds": "When we take, each one of us, that momentous, that mysterious walk to Emmaus, we do so with a Stranger. Yet in those unknown features we must trace the radiant countenance of the risen Lord. It is this voluntary act of recognition which makes faith sublime."

Frank G. Slaughter is a physician who dropped his practice to embark upon a career as a novelist. His best-selling books include "The Divine Mistress" and "The Stubborn Heart."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Security of Faith

A MAN CALLED PETER: The Story of Peter Marshall. By Catherine Marshall. New York: McGraw-Hill Book Co. 354 pp. $3.50.

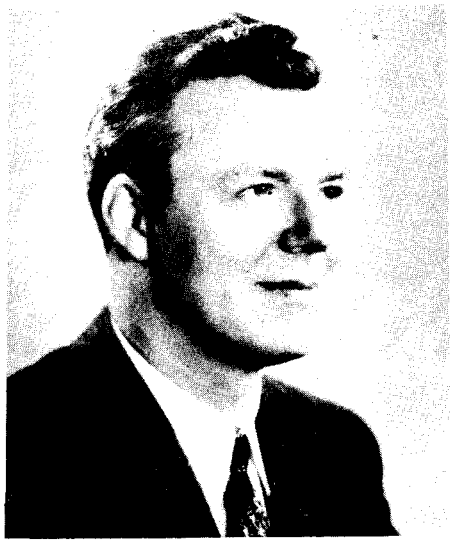
By PAMELA TAYLOR

THIS unpretentious and infinitely touching life of Dr. Peter Marshall by his young widow is so alive with the burning conviction and vital personal magnetism of the Scotch preacher that it would be an incorrigible cynic indeed who failed to realize why it speaks directly to thousands of readers in this troubled and insecure age.

Young Peter Marshall landed in this country from Scotland in 1927; in his pocket he had enough money to last two weeks, in his heart the firm conviction that God intended him for the ministry. Behind him were years of self-support, experience in engineering and machinist's work, and some hard-earned credits in night school. Going South to join two Scotch friends who had married and come to this country before him, he so impressed the members of a men's Bible class that they made it possible for him to attend a theological seminary. His first church after graduation was in Covington, Georgia, and in 1933 he was called to Westminster Presbyterian Church in Atlanta. Debt-ridden, the church presented an immediate challenge to the young preacher, whose sermons began at once to attract unheard-of congregations.

For two years a starry-eyed undergraduate from Agnes Scott College listened to these sermons; when she found herself speaking at a prohibition rally ("the county promptly went wet") on the platform with Dr. Marshall she also learned that preachers are not blind. He had noticed her, wanted to meet her. In 1936 they were married, and it was typical of their new life that their first day of marriage was spent in Washington being looked over by the pastoral committee of the famous New York Avenue Church. It was a call which Peter Marshall would not accept until his church in Atlanta had been cleared of debt, but 1937 found the Marshalls in Washington. Until his untimely death in 1949 Peter Marshall's ministry in the church where Lincoln had worshipped was an increasing record of unstinting labor, inspired preaching, and the ever-widening impact of unshakable conviction plus enormous personal magnetism upon the community. In 1947 he was made Chaplain of the United States Senate and in his two years' tenure of this post, hitherto a somewhat negative sinecure, he was to make the same qualities felt which filled his great church.

In writing this life of her husband, and account of their marriage so soon after his sudden death, young Mrs. Marshall has set herself what must have been a heart-breaking but, in the end, rewarding task. Her two major undertakings—to record a steadfast and communicated faith convincingly for her readers and describe a radiantly happy marriage without overstepping the boundaries of taste and reticence—have been carried through with signal success. Not all Christians will be in sympathy with Dr. Marshall's highly personal and intimate God, but few will question the deep sincerity of his belief in that God's guidance, love, and wisdom. That he himself could share this trust in his prayers and in his sermons was not surprising in a man whose magnetism was matched only by the power of his communication and the security of his faith. But that his wife can communicate this conviction for readers who never saw and heard him is a minor miracle. She has also succeeded in writing about a marriage which, despite illness, material problems, and the trials of being a minister, no matter how successful, was obviously a fulfillment and an adventure of the greatest emotional and spiritual satisfaction. To re-create the homely details of family life without being too confidential or embarrassing her readers is no less of a miracle. Mrs. Marshall's explanation is that her husband would want her biography to prove that "a man can love the Lord and not be a sissy." From the pages of her story, as from the never-before published sermons and prayers at the end of the book, shine much of the serene faith and intense courage which must have illuminated Peter Marshall's own face.



Peter Marshall—"serene faith."

"Good Like Bread"

THE LONG LONELINESS: The Autobiography of Dorothy Day. New York: Harper & Bros. 288 pp. $3.50.

By ANNE FREMANTLE

THE French say that a person is "good like bread" and it is this phrase that comes to mind reading Dorothy Day's life. This is so partly, of course, because bread is so much on her mind, and has been all her life—bread for the people, real wholewheat bread, not white ersatz blotting paper, spiritual or physical. But it is so partly, also because of St. Augustine's "I am the Food of the strong; grow, and thou shalt feed on Me, but not I into thee, but thou shalt be changed into Me."

This account is of Dorothy Day's growing, from the happy child devoted to her family, and above all to her baby brother, into the radical scholarship student at the University of Illinois; then into the ardent young Socialist picketing the White House as a suffragist, enduring manhandling by the police, insults, and imprisonment, hungerstriking for long days; then into the successful journalist and author, with novels published and plays bought by Hollywood; then into the fulfilled common-law wife and mother; later into the Catholic convert, lonely and misunderstood, wretched in her desperate desire to bring the workers to Christ and Christ to the workers; and finally, into the saintly, serene, Demeter-like figure of today, seeking in her pilgrimages all over these United States, not her daughter after the flesh, but all her fellow-travelers on the long hard road from self to God.

Hers was an ideal childhood: fishing in a creek for eels with her brothers, playing with her younger sister with dolls made of calla lilies with roses for heads, knowing at four that it was wrong to steal (a neighbor's cucumbers) but unaware of shame until aware of sex. At eight she was terrified of death, of God, of eternity: "If I fell asleep God became in my ears a great noise that became louder and louder . . . until I woke up sweating with fear." Soon after this came the San Francisco earthquake, which she watched from across the bay in Oakland.

Her father, a newspaperman, treat-

Anne Fremantle is the author of "Desert Calling," a biography of Charles de Foucauld, and a novel, "James Joan."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ed her like a child until at sixteen she finished high school; her mother, whenever she had a hard day or things went badly, dressed with special care, as though for a party, and gave the children extra love. At fifteen, reading Kropotkin, Dorothy knew her vocation: man was meant to be happy; she must try and help him become so. She had one great question: Why was so much done to remedy social evils instead of avoiding them in the first place? In New York she worked first on the *New York Call*. The editor's budget was so restricted he groaned at the thought of hiring Dorothy. She offered to be a "diet squad" of one and to prove she could live on five dollars a week—and did.

Meanwhile she fell head over heels in love with the poor—as much in love as ever St. Francis with the Lady Poverty. For many years, in jail and out of it, in work and out of work, often cold, oftener hungry, she shared the struggles of her anarchist, Communist, and radical friends. Always she was surrounded with friends; the only time she felt alone was when she began to pray.

She couldn't understand what was happening to her. "Whom am I praying to?" she asked herself. She wasn't unhappy; on the contrary, she was radiant, bearing the man she loved a child. What possessed her to pray? "Because I am pregnant," she told herself. But her baby was born, yet still she needed to pray, still it was a delight she could not forego. She didn't know a single Catholic. Finally she saw a passing nun and accosted her. The nun taught Dorothy her catechism and scolded her: "None of your dishes done yet! Supper dishes and breakfast too."

To come into the Church Dorothy had to leave her lover, for "he was an anarchist and an atheist, and he did not intend to be a liar and a hypocrite." He was totally averse to any marriage ceremony, civil or religious. She had to leave "another love, too, the life I had led in the radical move-

Dorothy Day—"in love with the poor."

ment. . . and here I was going over to the opposition, because of course the Church was lined up with property, with the wealthy, with the state, with capitalism, with all the forces of reaction. This I had been taught to think, and this I still think to a great extent. The Church is the Cross on which Christ is crucified, and until the end of time, no one can separate Christ and His Cross. One must live in a state of permanent dissatisfaction with the Church."

With Peter Maurin, an old French peasant philosopher and teacher, she founded the Catholic Worker movement, and with no capital started the magazine that grew to have a circulation of 150,000. She had, and has, constant difficulties: from the self-deception of many of her disciples and the squabbles among them; from the opposition from all sides, including from above—from many of the Catholic hierarchy; from the practical consequences of her uncompromising pacifism; from her refusal to accept charity as a substitute for justice withheld. All this she tells simply, humbly, joyously. "What a delightful thing it is to be boldly profligate, to ignore the price of coffee and to go on serving the long line of destitute men who come to us, good coffee and the finest of bread," she writes.

"We have all known the long loneliness," she concludes, "and we have learned that the only solution is love, and that love comes with community." Or, as Thoreau put it: "All that man has to say or do that can possibly concern mankind is in some shape or other to tell the story of his love—to sing. And if he is fortunate and stays alive he will be forever in love. This alone is to be alive to the extremity." And Dorothy Day is so alive.

Oxalis

By Ethel Jacobson

WHERE late the snow lay drifted
Under the hemlocks, now
Where the pale sunlight sifted—
Like tumbled coins it sifted
Beneath the brooding bough—
Here gleams the waxen chalice,
Upthrust on fragile stem,
Of the lovely wild oxalis—
Snow-drifts of white oxalis
At the grove's ragged hem.

Personal History Notes

MEMOIRS OF A MONTICELLO SLAVE. Edited by Rayford W. Logan. Tracy W. McGregor Library, University of Virginia. $3. This modest little book perpetuates the recollections of Isaac, one of Thomas Jefferson's slaves, as taken down in the 1840's by Charles Campbell, teacher, author, editor, and an obviously competent interviewer. Isaac was in his late sixties at the time, clearly in full possession of his mental and physical faculties, and a competent and intelligent subject. "The very simplicity of his story is the best watermark of its authenticity," says Dr. Logan, who points out further that the few minor errors of fact in Isaac's reminiscences only certify his credibility. Isaac and Campbell were not concerned with *haute politique;* they wisely dwelt on more immediate and homey matters: "Mr. Jefferson was a tall strait-bodied man as ever you see, right square-shouldered: nary man in this town walked so straight as my old master." "Old master had abundance of books: sometimes would have twenty of 'em on the floor at once." "Mr. Jefferson had a clock in his kitchen at Monticello; never went into the kitchen except to wind up the clock." This is workable ore, the richer for the fact that Campbell and Isaac knew when to stop. "A capital daguerreotype" of Isaac (we have Campbell's word for that) serves as frontispiece of this engaging and nicely-edited memento, and it gives one something of a shock to inspect a photograph of a man who accompanied our first Secretary of State to Philadelphia in 1790.

—JOHN T. WINTERICH.

GEORGE FOSTER PEABODY: Banker, Philanthropist, Publicist. By Louise Ware. University of Georgia Press. $4. In this sympathetic biography Louise Ware, who heads the Sociology Department at Adelphi College, makes it her aim to cover the life of George Foster Peabody (1852-1938) from his cradle to the program music at the memorial services. The wreckage of the Civil War forced the Peabody family to move from Columbus, Georgia, and settle in Brooklyn, New York, where Peabody found work in the rapidly expanding mercantile industry. In 1880 he was offered a partnership in the Trask banking firm, an offer which was the outgrowth of a Sunday school friendship with young banker Spencer Trask. The partners broadened their activities to include railroad, mining, and utilities financing in the United States and Mexico. Despite Peabody's business commitments,

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

his strong sense of social welfare urged him to extensive philanthropic activities and, as a University of Georgia trustee and one of the founders of Teachers College, Columbia University, he had an especial interest in regard to education.

Peabody's love life reads like sentimental fiction. He remained a bachelor until his later years when he married Spencer Trask's widow, Katrina, the woman he had loved and admired all his life and who was the inspiration for the colony of Yaddo, the fabulous retreat for artists. Miss Ware points to the paradox that at the height of Peabody's financial reputation he retired to spend the money he had made, so that churches, museums, and arts and letters benefitted by his generosity. While this sociological study recites Peabody's pacifistic, political-social, educational, and financial activities, it does not at any of these points go into statistical or psychological detail. —SIEGFRIED MANDEL.

WILLIAM JOHNSON'S NATCHEZ: The Ante-Bellum Diary of a Free Negro. Edited by William Ransom Hogan and Edwin Adams Davis. Louisiana State University Press. $10. With this imposing and fascinating volume of 800 pages, the series of Source Studies in Southern History projected by the Louisiana State University Press is off to a magnificent start. Born in 1809, William Johnson was freed by his master in 1820, six years after his mother and two years after his sister. He had received some elementary schooling, and not long after his manumission was apprenticed to his barber brother-in-law. He became a highly successful businessman. He was a remarkable diarist. Under June 1, 1841, he noted, "Nothing new this morning that is worth the attention of a smart man," and nothing else. But most things were worth his attention, and got it. There is, inevitably, a great deal of trivia in this record (his capable editors have trimmed some of it, including his inevitable weather report), but it is lively trivia. Here is the rich color and flavor of a time and a place, and if the chronicle rarely touches great men and great events, it is none the less a mine of sociological, economic, and cultural data, all made useful by means of a superb topical index, and supplemented by supporting notes culled largely from contemporary Natchez newspapers. William Johnson should be as grateful to his editors as they must be to him. —JOHN T. WINTERICH.

Fiction. *If the world and its woes are too much with you, you will probably enjoy two clever presentations of unreality just published. Ada Leverson, the witty Sphinx of Edwardian England, who was introduced to Trumanesque America with a new edition of "The Limit" last Fall* (SR *Sept.* 1), *is now represented in the stalls by another novel about problems of no consequence whatever: "Bird of Paradise"* (*page* 15). *But Trumanesque America, rather astonishingly, is also capable of nurturing deft comedies of manners, as Louis Kronenberger proves by his urbane and improbable "Grand Right and Left"* (*below*). *However, you may find more to your liking such new novels as May Mellinger's tale of the cypress swamps ("Splint Road," page* 15), *Murray Dyer's picture of prewar Japan ("The Bridge of Heaven," page* 16), *and Ernest Haycox's saga of pioneers ("The Earthbreakers," page* 17).

Comedy of Manners

GRAND RIGHT AND LEFT. By Louis Kronenberger. New York: Viking Press. 217 *pp.* $3.

By W. T. SCOTT

PEOPLE are always making plays out of their own or somebody else's novels, usually somebody else's; but here is a novel which seems as though it were the redaction of a play. I don't know that it is, nor am I guessing that Louis Kronenberger is play-minded simply because of his reputation as an intelligent drama critic. No; "Grand Right and Left" makes its happy reader play-minded because it has all the qualities of a deft comedy of manners: it is carried almost wholly by dialogue, its people are not real for they exist largely to make speeches much too brillian' o be real, its pace is unfaltering, its complications and denouement equally swift, and it progresses by set scene and is wonderfully repetitious with bang-up curtain lines.

Consider, just as one example of the latter, the stage-like plight of the satirical writer Maria Lindley, about to be hurled into a round of TV appearances:

" 'What the hell,' said Maria to Alys, 'can a woman wear to five goddamn things in a row, starting off as a Quiz Granny and ending up as Queen for a Night?' . . . heads in hands, she was taking frantic thought. After a while she looked up. 'There's no way out,' she moaned, 'but to go as a nun.' "

Mrs. Lindley is one of several extraordinary people briefly "collected" by the richest man in the world, Gordon Cary. Cary has nine billion dollars. He has feverishly collected almost everything in the world—he was able to get only half of Chicago and wholly unable to get Westminster Abbey—and now, bored and frustrated, he follows the advice of his wife and his psychiatrist and begins collecting celebrities.

Winston Churchill refuses ("for the present," anyway), but Gordon acquires, besides Mrs. Lindley, the impoverished Duke of Hampshire, who "had a fine hawklike nose and hence showed a good deal of profile; but there was almost nothing of a face"; the famous diplomat Fleury-Tallyrousse, whose "English was better than flawless; it was exactly like everyone else's"; the diplomat's ravishing young niece Alys, who could say "Really?" in a "voice that once upon a time went with twirling a fan." As for Mrs. Lindley she dressed "very correctly—for a lady writer. . . . There were regions in her toilette where Bergdorf Goodman abruptly gave way to Guatemalan bazaars."

These are gathered into Gordon's fabulous New York house with its larger frontage than the Metropolitan Museum, and the comedy is on. Chiefly it develops through Alys's interest in Gordon and his nine billion, and the diplomat's interest and the psychiatrist's interest in the possibility of Gordon's wife being freed by divorce and burdened with a settlement of two hundred million. The reader will not be surprised by this, but he will be delighted with how it is done. Once or twice I thought Mr. Kronenberger's thousand charming points were to be caught up into an Important Point. Not so. The novel is apparently only a pretty, saucy dance, a divertissement, comparable to the comedy of the eighteenth century (a period in which Mr. Kronenberger is also an expert), or to the plays of Oscar Wilde.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Need for Security

SPLINT ROAD. By May Mellinger. New York: G. P. Putnam's Sons. 277 pp. $3.50.

By JOSEPHINE LAWRENCE

WHAT women want is, very simply, security. For themselves, for their children and, while we are upon the topic, for all whom they love. The leitmotif, however, remains uncomplicated.

Security to Alice Buckner meant a "mansion" in the days of a childhood spent moving from one mill camp to another. When Alice married and had children of her own, the dream mansion became translated into a longing for a house that would be a permanent home. Over the years the desire festered, and she let the obsession warp her heart.

The picture of the mansion always in the mind of the young Alice dulled the blessings that were already hers. She had Miss Stella, lovely, educated, and good. Married to Mort Buckner, Stella brought beauty, books, and order into the lives of his two motherless little girls. Alice also had Tommy the talking cat and, like the rest of her blessings, the gift of Mort, far-seeing, patient, and wise.

But life in the Louisiana cypress swamps in 1890 was difficult for women and the constant moving made it foolish to accumulate even such poor possessions as they could afford. No one had any privacy, and Alice saw that women bore children in terrible anguish and lost them without benefit of doctors—migratory mill hands being considered poor pay. Miss Stella, gently reared, never looked back and lived in the present. It was Alice who stared fixedly into the future with angry eyes. She saw herself married to a rich man who would buy her a home.

Instead, at sixteen she fell in love, was deserted, and married another man as a father for her child. She had a second baby before she was eighteen and too soon a third. The family's small savings dissolved as regularly as they accumulated. Pete, Alice's husband, was sometimes out of work, or not paid for work done. Once he was hospitalized with malaria, and always the mill folk were in need of help. Alice, wild with anxiety for her children's welfare, fought blindly to attain her goal and resented the code that forced her to share.

But probably no one can live a lifetime with the charitable and good and remain bitter and hard to the end. Her house secured, Alice faced her two most devastating losses and came through her sorrow with her corroding anger burned away. In her new maturity she could accept her woman's destiny and be grateful for the pattern that had shaped her without her will.

May Mellinger—"warmth and compassion."

Ada Leverson—"virtue in eccentricity."

May Mellinger writes with warmth and compassion and a certain prodigality that is extremely satisfying, if not currently in style. Because she knows the background of her shingle weavers they are neither strange characters nor quaint; only human, dignified, and true. Her women are primitive, timeless, and somewhere, in this world or another, she has known each and every one of them. So has the reader for whom they will be triumphantly, richly, alive.

Upper-class Escapism

BIRD OF PARADISE. By Ada Leverson. New York: W. W. Norton & Co. 288 pp. $3.

By HARVEY CURTIS WEBSTER

BACK in the Edwardian era, when world wars were scarcely dreams, when snobs who had something to be snobbish about were respectable, there lived a group Sir Osbert Sitwell has memorialized vividly in his not too long autobiography. There were the other Sitwells, Ronald Firbank, that timid wraith who wrote outrageously humorous novels, Walter Sickert, and many others whose like we won't see again. There was Ada Leverson, Oscar Wilde's Sphinx who dared to receive him when fashionable and unfashionable London banned him, who was never like anyone else even on her death bed.

She was Henry James's Gentle Reader, the friend of Max Beerbohm and Aubrey Beardsley, "the wittiest woman in the world," and (in her spare time) the author of "The Limit," "Bird of Paradise," and half a dozen other books that deserve to be revived for an audience that commendably and too briefly escapes through fiction the prospect of bombs falling as naturally as snow in February. Only occasionally do the wit-deep characters and the delightfully improbable actions of her novels make you feel; their function is to amuse, to save you from the one great fear of her day—"the fear of being bored."

"Bird of Paradise," the second of her novels to be revived in the past year, is about a few aristocratic families who are unaware of any problems beyond those of getting married, flirting or avoiding flirtation, escaping dull people and finding virtue in eccentricity. The thin but (usually) adequate plot line is supplied by Bertha Kellynch's effort to get Madeline Irwin the husband she wants and her own efforts to please her husband and avoid without hurting her persistent admirers. At the start one knows that all will go well; still he doesn't regret the lack of suspense. One reads for the wit that seems like Oscar Wilde's softened by Jane Austen, suffers the impossibilities gladly, puts up with the lapses into sentimentality and irrelevance cheerfully.

"Bird of Paradise" is neither as well-integrated nor as consistently charming as "The Limit." Nevertheless, the style that is the woman makes it a delight to read. Bertha's "premeditated naivete," the author's astute interruptions, Nigel's and Lady Kel-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

lynch's unpremeditated selfishness, and the kindly pomposity of Percy Kellynch who has a "fine forehead, behind which there was less doing than one would suppose," come through admirably. One goes on with the pleasant assurance that something good will come up soon enough: "Yes; that's the way to be pleasant companions . . . I go your way and you go mine." Mrs. Leverson's *mots* are rarely as quotable as Wilde's or Saki's, only occasionally as penetrating as Jane Austen's, but they are fine in context and never so continuous as to dazzle you from going ahead.

No doubt one reads Mrs. Leverson mostly for her clever presentation of unreality, but one remembers her books because they are never nauseous or cruel like most mysteries and most mere period pieces. These soften the brain or harden the heart. Ada Leverson, who was only snobbish about fools and rogues and only sentimental about inarticulate goodness, has created a world we come away from with quicker minds and with hearts that soften but do not melt. It will be a good book season if there are many serious novels that do this more adequately.

A Rat Race for Health

THE SUN IN MY HANDS. By Dymphna Cusack. New York: William Morrow & Co. 309 pp. $3.50.

By Rose C. Feld

READING Miss Cusack's new novel, one gets the impression that it is based on a personal experience, personal in the sense that she has been very close to the tragedy of a young woman waging a fight against tuberculosis. In one way, this strengthens the development of her story in that details of character and incident carry a deep note of subjective emotion and integrity. On the other hand, it is a drawback in a creative sense for, compelled and seduced by factual material, she loses a certain degree of artistic objectivity with the result that at times her work assumes the contours of a fictionized case history.

Miss Cusack weaves her story against the background of her native Australia. Here she is at her best, evoking with turn of speech, with mention of native bird or tree, with landmarks, the color and atmosphere of the land down under.

It is the year 1947 and Bart Templeton, twenty-five, red-haired, lean, rebellious, returns to Sydney on an army transport after eighteen months' occupational service in Japan. On the wharf he spies Jan Blakely, young and lovely, quietly waiting for a sign of greeting and recognition. To his wonderment, he is tremendously moved by her presence. They had been lovers before he left but their relationship had held no ties, no promises. From the start he had made that clear to her.

Against the wishes and anger of Doreen, Jan's older sister, Bart and Jan resume their relationship. With insight and understanding of youth Miss Cusack defines the two: the man, alive, vital, embittered by his war experiences, and antagonistic to any social trap such as marriage; the girl, loving, ardent, but never revealing her desire for security as Bart's wife.

It is the discovery that Jan has tuberculosis that makes Bart come of age as a man. There is nothing to hold or bind him, but he finds his freedom is meaningless without her love.

Beyond this point Miss Cusack's story is about Jan's rat race for health in hospitals and sanatoria, private and public, and of Bart's devotion to and self-sacrifice for her. Though changed, Miss Cusack keeps him in character, and one understands the physical hunger and frustration that drive him for a brief period, with self-loathing, into the arms of a woman he neither loves nor respects.

Except for occasional moments of sentimentality Miss Cusack writes with a clean, simple tenderness of the lives of human beings whose hopes center desperately around a fever chart and X-rays; with anger against the greed and inhumanity of private health institutions and with bitterness on the inadequacy of public care for those with little or no means. There are times, indeed, when Jan's story becomes a plea for the awakening of Australia's public conscience.

Inner Conflicts

THE BRIDGE OF HEAVEN. By Murray Dyer. New York: Harper & Bros. 305 pp. $3.50.

By Lucy Herndon Crockett

THIS book rings with an intense sincerity. The author is concerned with fundamental spiritual beliefs, not only as expressed in dissimilar creeds but as felt in conflict within a man's soul.

Several missionaries who arrive in Japan around the turn of the century serve as Mr. Dyer's means for exposition; forty-five years covering the flowering of Japan's calculated Westernization through the shock of defeat confine their story within a dramatic frame. Flood, fire, childbirth, earthquake, war, in turn are used rather handily to test the progress of the first against the background of the latter.

The action centers around three people: John Randall, spiritually powerful and dedicated to his mission; his wife Jenny who loves him deeply but who cannot accept his unquestioning faith; and their devoted friend Gordon Ridley, sublimating his own self-questioning in the medical side of missionary work. With the exception of the fanatical samurai Yasuda and the enlightened Dr. Ishikawa, the other characters tend to be little more than useful symbols—which, since the interest of the book (for this reader, at least) lies in the academic problems of its theme rather than in the fiction of its story, seems acceptable enough.

The problems were staggering. With the Japanese, missionaries had to reach a highly complex people whose religion, far from unsophisticated, appeared entirely satisfying to the Oriental mind. Tangible evidences of non-Oriental humanitarianism —in gratuitous medical help, saving a village from flood, the building of a hospital—served most effectively, Mr. Dyer shows, to crash through with the basic concepts of Christianity. The net result, both on the Japanese and on the main characters in the book, of half

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—Selfridges Studio.

Murray Dyer—"look into your soul."

a century of mission work the author astutely leaves an open question.

So completely has Mr. Dyer sheared away any material extraneous to his message that the story is almost entirely devoid of a physical dimension: the look, the smell, the sound of the land elude the reader; the changes in season, the extraordinary floor-level existence for the missionaries in the houses which the author notes are "native-style" are scarcely indicated. Other facts, too, are lacking. No mention is made that Jenny had any dealings whatever with her own Japanese household staff, nor does it appear that she is on tea-drinking terms with a single Japanese woman-friend. From this book one gathers that despite their many years in the land, a familiarity with the language, and constant work among the converts, these missionaries remained wilfully aloof from their surroundings, a tiny, introverted group sufficient unto itself.

The thesis of this generously worded book lies in the simple statement of a Japanese abbot to the newly arrived Ridley: "Sometimes a missionary is not always a man who deals with words. Sometimes what a man does with his hands tells those who are listening and watching far more than what he might say. You like this country, which you are seeing for the first time. And you are liked by my people. There is a deep chasm and a wide one between us. If it is to be bridged, it must be by men who come here with questions in their minds and not with easy answers upon their lips. I think, if you look into your soul, you know already what it is that you can say with your hands that will mean more to my people than the preachings of many other foreigners." One could wish that more of the writing in "The Bridge of Heaven" had been as pointed.

Pioneer Settlers

THE EARTHBREAKERS. By Ernest Haycox. Boston: Little, Brown & Co. 405 pp. $3.50.

By HARRISON SMITH

FOR MANY YEARS Ernest Haycox has turned out dozens of lively Westerns for magazine serials and the paper-backs, a phantasmagoria of Indian tribes on the rampage or cowboys warring with invading sheepherders, homesteaders, and cattle thieves against a background of frontier settlements, covered wagons, and lonely ranches. Half a dozen basic plots, an accurate eye for detail, and a talent for composing sentimental love themes, have made him the most successful purveyor of romances of the wild and woolly West.

Apparently, Mr. Haycox is not content with inheriting the mantle of Zane Grey. His latest novel is a serious attempt to create a long realistic novel about a group of pioneer settlers who in 1845 crossed half the continent in a wagon train to find fertile land in Western Oregon. Since "The Earthbreakers" departs from the conventional formulas of his earlier novels, it has a quality of vigor and of freshness that may bewilder his faithful readers, who will find themselves wandering in an unknown country and involved in problems that the simple cowboy and rancher never knew.

"The Earthbreakers" follows the grim adventures and backbreaking toil of a dozen families and three unattached men during the course of a year. It begins with the last ninety miles of the journey, when the covered wagons were hauled around raging falls and then carried on rafts along the Columbia River to Oregon City. The settlers chose a site for their township deep in the wilderness and started in the heavy rains and frost to build their identical cabins among the wooded hills. By the time winter had closed in, the antagonisms and rivalries among them were menacing the unity of the group. Rice Burnett had spent years as a lonely mountaineer and hunter. He intended to erect a mill along the stream and live alone. Cal Lockyear built a cabin for himself and his crippled brother. He was a rebel from civilization with a ferocious temper, a menace to the growth of law and binding conventions. The rest of the settlers recognized him for what he was and also closed their minds to the only other white inhabitant in the neighborhood, a man of the woods who was contentedly living with a companionable Indian squaw.

—Photo Art.

Ernest Haycox—"demanding of life."

Woman trouble began before the first tree had been leveled. Katherine Gay, the daughter of the community's wise and gentle leader, was engaged to an amiable and huge young man, but she instinctively turned to Rice Burnett, who was being wooed and was sleeping with over-sexed Eda Lattimore.

There was nothing that the older women did not know about their neighbors. Social life was in their hands. Their first instinct was to get the young women married and bedded as soon as possible. Any unmarried man or woman was a danger to the peace and security of all of them. They tolerated Eda's promiscuity because she was good at heart and nothing could be done about her glandular system. They knew that she had the makings of a strong and useful wife, just as they were aware that Lucy Collingswood was unfaithful to her weak and ambitious husband and was carrying on with Dr. Whitcomb whenever he rode down from Oregon City. The village needed children, and she ought to have a virile man. Their low voices gossiping over their sewing and knitting were an irresistible force for order and growth. They could be depended upon to accept hardship and starvation and to keep their husbands and their children in health.

Romance rather than undiluted sex plays some part in the traditional Western. Mr. Haycox defies this tradition in his frank revelations of amorous interludes, but accepts it in his conventional story of the protracted mating of his hero and heroine, Rice Burnett and Katherine Gay. The reader will find that it was worth waiting for, and that all of the four hundred pages of "The Earthbreakers" are worth reading. This is, indeed, the best Western novel of the year. In this read-

(*Continued on page* 26)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor, NORMAN COUSINS
Chairman, Editorial Board, HENRY SEIDEL CANBY
Chairman, Board of Directors, E. DEGOLYER
Associate Editors, AMY LOVEMAN, HARRISON SMITH, IRVING KOLODIN
Assistant Editor, ELOISE PERRY HAZARD Feature Editor, ROLAND GELATT
Book Review Editor, RAYMOND WALTERS, JR.
Contributing Editors, JOHN MASON BROWN, BENNETT CERF, MARY GOULD DAVIS, JAMES THRALL SOBY, HORACE SUTTON, JOHN T. WINTERICH

Publisher, J. R. COMINSKY Associate Publisher, W. D. PATTERSON
Contents Copyrighted, 1952, by The Saturday Review Associates, Inc.

Can an American Be Trusted?

CAN you trust your best friend? How do you know he isn't a Communist? What about your wife or husband, your brother or sister? Can you say for sure that there is no secret affiliation with the Communist Party?

Herbert A. Philbrick says you can't. Mr. Philbrick is the Boston advertising executive who cooperated with the Federal Bureau of Investigation in turning over all information gathered as a "member" of the Communist Party. On the basis of more than nine years of experience, Mr. Philbrick has written a book called "I Led Three Lives." In it he makes the flat statement that "anyone can suddenly appear in a meeting as a Communist Party member—close friend, brother, employee, or even employer, leading citizen, trusted public servant. . . . There is no way to distinguish a Communist from a non-Communist."

Mr. Philbrick reached these conclusions after observing that persons of outstanding reputation and high caliber in the Boston community were secret Communists. He attributes their effectiveness to "their influence and the high regard in which they were held in their communities," and to "the absence of any apparent ties with Communism."

Mr. Philbrick would agree, we are sure, that the two main objectives of the Communist Party are: first, to advance the aims of the Soviet Union; second, to soften up the United States, rendering it impotent to withstand subversion. This means bringing about a steady disintegration of democratic government. It means spreading fear and distrust. It means losing confidence in the elective process, in the leaders of one's community, in one's neighbors; indeed, in one's own family. It means making Communism seem unbeatable and irresistible, investing it with success and crushing power.

We have no reason to doubt that Mr. Philbrick is exactly what he says he is, and that he is not actually part of a plot-and-counter-plot strategy aimed at spreading fear, confusion, and mistrust in America. Yet he must realize that his advice, if followed by enough people, would actually result in the achievement of the very condition he claims his book seeks to avert. If each American cannot look at his neighbors or the leaders of his community without wondering whether any of them lead secret and subversive political lives, if he is to be torn with doubts about even his best friends, then we have shattered the articles of human faith on which a democracy must rest. If subversion is to be taken for granted, to whom shall we turn for the operation of our government, our communities, our schools, even our homes? Are ex-Communists and special agents the only ones to be trusted? But then again, to use Mr. Philbrick's own phrase, how can we be sure?

This is not intended in the least to disparage the general value of Mr. Philbrick's contribution or his service to the nation. His work played an important part in the successful prosecution of Communist Party leaders. It may be, however, that his constant exposure to the virus of Communist thinking about America has infected him more than he may realize. As the infection subsides, he may recognize the dangerous lack of logic in his statement that no one can be trusted. Are all Republicans and businessmen to be suspected just because Mr. Philbrick knows some conservative Republican businessmen who are Communists? Mr. Philbrick can point to Communists who hold honorary degrees, but does this mean that all holders of honorary degrees are politically unsafe, or that honorary degrees should be abolished? Communists have friends who are unaware of the secret affiliation, but does this mean that no friend is to be trusted?

Most estimates, even that of many ex-Communists, put membership in the Communist Party at not higher than 150,000. There are, to be sure, many more who are on the fringe or who do the bidding of the Party knowingly or unknowingly. A maximum figure of members and fringists combined, therefore, might be one million. In a population of 150,000,000 that would mean that the chance of any given person being a Communist is less than 1 per cent—even deducting for the group under twenty-one. A 99 per cent chance that one's brother or mother or best friend or employer isn't a Communist is not as good as a 100 per cent certainty; but it ought to be enough to keep the country from clawing itself to pieces in the attempt to get at the 1 per cent.

Communism, of course, operates through a well-disciplined minority—even in Russia. The need is to cope with this particular group—not to tear down our own house.

There is no doubt that Herbert Philbrick has learned his lessons in Communism. May we suggest that there are equally important lessons in democracy? The first of these is that the American people can be trusted. They are not to be held lightly; they are not stupid; they are not fit subjects for disdain or contempt. They are, on the whole, a remarkably open people, sometimes appearing almost naive to professional political strategists or doctrinaires who make the mistake of thinking them an easy mark. Loyalty to the nation, the idea behind the nation, and to one another, exists without the necessity for flamboyant demonstrations or intricate tests or oaths.

Yes, Mr. Philbrick, the average American can be sure. He can be sure of his family, of his friends, of his community leaders. If some of them should betray that trust, the average American can continue to have faith in the people around him and in the free society of which he is a part. For he knows that the surest way to destroy that society is to operate it under the laws of fear. A free people will not long remain free if everyone acts on the assumption that the next fellow's ideas are somehow less pure than one's own. —N. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

Defining UNESCO

SIR: America has been singularly blind to the great plan for raising the universal level of living and thinking which UNESCO embodies. Albert I. Prince's "UNESCO Progress Report" [*SR* Jan. 26] defines UNESCO for many to whom that name has hitherto had only a vague meaning; it should inspire them to support an institution which puts an ideal of the ages into practice. Your readers may inform themselves more fully by asking UNESCO Relations Staff, Department of State, Washington 25, D. C., for pertinent printed matter.

B. W. HUEBSCH.

New York, N. Y.

Correspondence Personals

SIR: For us out West, *The Saturday Review* is our best contact with the world of writing and writers. Through your correspondence PERSONALS I have found a playwright with whom I hope to do a play, and have discovered other writers like myself with whom I can discuss the problems common to our endeavor.

I honestly don't know where else as-yet-unpublished writers such as I may contact others of similar ambitions except in *The Saturday Review*—especially out West.

Please reconsider your decision; the PERSONALS column had become an institution even way out here, one you shouldn't lightly terminate. I'll admit sometimes it did look like a "lonely hearts" column, but that's inevitable; the fact that it *did* constantly offer contact with other writers is what made it of value and interest to me, and a vital department of *The Saturday Review*.

J. WISHING.

San Carlos, Calif.

SIR: Whatever the reasons for your decision—they do you no credit, and my guess is that you will lose a sizable percentage of your subscribers who like myself sought and found in the PERSONALS columns a bit of retreat from this mass living which has stifled, devitalized, and emasculated all avenues of individual approach. Those of us who have the temerity of our own observations and conclusions will especially miss the comfort and encouragement which breathed from these individual expressions.

KYLA BERLY.

New York, N. Y.

SIR:

Will no one sing a kindly dirge
For *SRL*'s new PERSONALS purge?
To answer them I've ne'er had
courage,
But must admit I've had the urge!

MILDA W. DEFANDORF.

Milwaukee, Wisc.

SIR: It had not occurred to me to write about your termination of the correspondence PERSONALS until I began to read some of the letters you have printed. Being old enough to recall the numerous scandals in other columns in other papers, I always felt the column beneath the dignity of your magazine. I am glad of the change.

FANNY V. CONNOR.

New York, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"My younger boy keeps fooling with some ridiculous machine in a place called Detroit, but Wesley here puts everything in the Rhode Island Horseshoe Company."

Abortive Suicide

SIR: The interesting discussion led by N. C.'s editorial "How to Kill a Book" [*SR* Nov. 29] emboldens a sort of has-been and borrowed-timer to inject out of experience gained through years of book-reviewing, authoring, literary ghosting, and even publishing, a short tale of how he once tried to murder a book of his own and actually buried it. Almost a quarter of a century later, through what might be termed artificial respiration, the book drew another breath and actually served a purpose.

It was the second book I turned out. The first took seven years to find itself in print. The other needed sitting-on by only seven publishers and but twelve months to get published. However, the author was unknown. No city editor—if one believes a newspaper tradition—had yet figured that it was cheaper to bestow a by-line than up a reporter five bucks a week. The publisher demanded testimony from half a dozen or more men of some note that the author was a sane and credible person. Their letters were appended to the book, kite-tail fashion.

Within two years, certain experiences convinced me that in drawing conclusions I had strayed far from an effort to write merely as a reporter. Those days, on newspapers, drawing conclusions was a prerogative sacred to editors. I could not conscientiously offer that book for sale any longer, so I bought the whole stock from the publisher, together with the plates, and hid them in a Connecticut attic. There they stayed for about thirteen years. Yielding to persuasion, I then let one bookshop have a small supply. Within two weeks, regret interred the rest in a New York basement. For thirteen years I kept looking for some means of disposing of them in a way that would cost neither myself nor the final recipient one cent, but might serve a good purpose. Not until 1944 did this come.

Letters were then written to heads of committees soliciting books for the armed forces. If members of the committee would read the book and pronounce it fit for soldiers, sailors, and airmen, and meant solely for their entertainment, certain quantities would be bestowed. After enthusiastic responses from all quarters, the problem was solved. That the book achieved the end desired was attested by letters from many parts of the world. One, rather typical, came from an officer in the Royal Air Force. It read:

> Dear Sir: A brief line to tender my appreciation for "————." I first read it during the Algerian struggle, and here in Italy rediscovered it amongst my kit, and recalled the pleasure your book gave me. So thank you. If the object of your donating "————" was to give servicemen a few hours' relaxation, I can assure you that your donation was a complete and pleasant success.

ALBERT STEVENS CROCKETT.

Summit. N. J.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Seeing Things

YES AND NO

YEARS ago when I published a critical appraisal of the American theatre called "Upstage," a reviewer in the *New Republic* summarized his objections to it by heading his notice, "Mr. Brown Says Yes and No." If I never cringed under this rebuke as much as I was meant to, it was because the business of criticism as I saw it then—and see it now—is not a matter of ecstatic "Yes's" or thundering "No's."

The easiest reviews to write are those written from the heat of either extreme admiration or extreme disapproval. Every reviewer knows this; every reader senses it, too. But criticism, if it involves judgment at all and hence speaks for the mind no less than the emotions, is bound to have its reservations in the midst of praise and to recognize that merits can exist along with faults.

Certainly no play produced this year makes a mixture of "Yes's" and "No's" more inevitable than Christopher Fry's "Venus Observed."* Mr. Fry is blessed with one of the most delightful talents now contributing to the theatre. He has a wit, nimble and original; an agile and unpredictable mind, as playful as it is probing; and a love of language which can only be described as a lust.

If no one else writes as he does, it is because he approaches life, death, the world around him, the theatre, the thesaurus, and the dictionary in a way which is very much his own. He is an anachronism, if you will; a fellow who has wandered from one Elizabethan age into another. The Mermaid Tavern he has reopened in contemporary Mayfair may not serve the beef it used to. Yet something of the earlier Elizabethan vigor is there, the old dash and exuberance, the "fine madness," the worship of the metaphor, the lack of fear in beauty's presence, and the unrationed indulgence in words and phrases for the mere melodious sport to be had from them.

Perhaps it is this faintly Elizabethan quality in Mr. Fry which makes his virtues more at home in a costume comedy about the past, such as "The Lady's Not for Burning," than they are in "Venus Observed," which, being laid in the present, finds its characters in modern dress. The beauties remain. The wit is no less shimmering. The imagination is as unfettered and unfettering as ever. But some of the mannerisms grow irritating. The excesses, always a little wearing, prove the more fatiguing. The limitations call attention to themselves along with the delights.

Few people could approach the writing of drama in verse more differently than T. S. Eliot and Mr. Fry. Where Mr. Eliot has accustomed us to the bones of poetry, beautiful but often bleached by scrupulous editing, Mr. Fry concentrates on all the sensuous splendors of the flesh, ignoring the skeleton of sustained ideas or dramatic structure. To change the image, Mr. Eliot's restraint is such that he sometimes closes the piano before playing it, embarrassed by the music it might release and wanting dramatic poetry to pass as prose until the igniting moment for its justification has come. The pleasure Mr. Fry has, and gives, is quite different. He likes to tickle and caress the keyboard. Although his touch is wonderfully light, when he is playing the English language the delight he supplies comes from his letting everyone know that he is doing so.

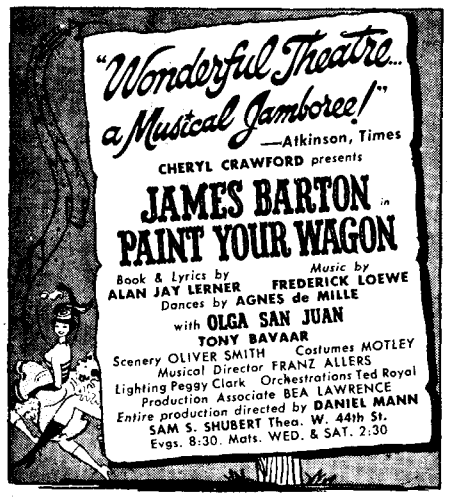
IN "Venus Observed" Mr. Fry is writing about an aging duke who wants to marry again, and asks his son to choose his new wife for him. The duke, who has been in as much circulation as a popular novel in a lending library, is ready to forget his "vintage years of love" and resign himself to monogamy. The three candidates are attractive women who have already been part of his "joyous routine." Before this judgment of Paris can be made both the duke and his son fall in love with the young daughter of their family agent. The duke, a star-gazer by inclination, is

—*John Swope*

Rex Harrison and Lilli Palmer—"admirably played throughout."

* *VENUS OBSERVED, by Christopher Fry. Directed by Laurence Olivier. Settings by Roger Furse. Music by Herbert Menges. Costumes for Miss Palmer by Valentina, others by Mildred Trebor. Presented by the Theatre Guild by arrangement with Laurence Olivier Productions, Ltd. With Rex Harrison, Lilli Palmer, John Williams, Claudia Morgan, Eileen Peel, Joan Haythorne, John Merivale, James Westerfield, Stuart Burge, and Hurd Hatfield. At the Century Theatre, New York City. Opened February 13, 1952.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


"Wonderful Theatre... a Musical Jamboree!"
—Atkinson, Times
CHERYL CRAWFORD presents
JAMES BARTON in
PAINT YOUR WAGON
Book & Lyrics by ALAN JAY LERNER
Music by FREDERICK LOEWE
Dances by AGNES de MILLE
with OLGA SAN JUAN
TONY BAVAAR
Scenery OLIVER SMITH
Costumes MOTLEY
Musical Director FRANZ ALLERS
Orchestrations Ted Royal
Lighting Peggy Clark
Production Associate BEA LAWRENCE
Entire production directed by DANIEL MANN
SAM S. SHUBERT Thea. W. 44th St.
Evgs. 8:30. Mats. WED. & SAT. 2:30

"UPROARIOUSLY FUNNY!"
—BROWN, Sat. Review of Lit.
Leland Hayward presents
"REMAINS TO BE SEEN"
A New Comedy by Howard Lindsay & Russel Crouse
JANIS PAIGE—JACKIE COOPER
James Rennie-Warner Anderson
MOROSCO THEATRE
W. 45 St. Mats Wed. & Sat.

brought down to human concerns and worries by having his observatory burned by one of the three older women.

In the process of exposing the duke to reality, Mr. Fry writes impishly, brilliantly, and beautifully about many things, including the contrasts between youth and age. Where his mood in "The Lady's Not for Burning" was springlike, in "Venus Observed" it is autumnal. Beneath the dialogue's bubbling gaiety and underlying both its sense and nonsense there is a strong note of melancholy.

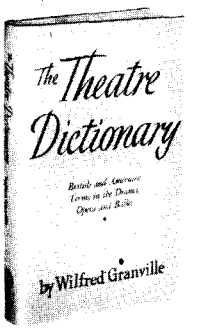
What Mr. Fry's play actually means in each and all of its madcap twists, I do not pretend to know. But I do know that it has been agreeably set by Roger Furse; that it is admirably played throughout, especially by John Williams as the dishonest but lovable old steward and Lilli Palmer who is charming as his daughter; and that Rex Harrison reads the most difficult speeches as if they were easy and is the master of every scene in which he appears.

If the performances are so good and the text is so filled with the felicities of Mr. Fry's writing, why should any "No's" creep into a review of "Venus Observed" to offset the "Yes's"? For one thing, the Century Theatre is too large for the delicate values of Mr. Fry's style. The vastness of the auditorium denies the script its needed intimacy. It also adds to the difficulties of following Mr. Fry's verses which, under the most favorable circumstances, require the closest listening.

Mr. Fry is not a dramatist to keep his feet on the sober earth. His fancy is never still. It is sudden in its twists and arrowlike in its flights. A play by him is not so much a play as it is what he calls "an act of poetry." The fun comes from his saying the usual thing in the unusual way (as, or example, translating "released from jail" into "disengaged from custody"). It comes from the unfailing lilt and often magical beauty of his verses. It is a product of a riot of images. It is the result of our awareness that Mr. Fry is not

"A SOLID BROADWAY HIT!" — LIFE Magazine
"Best New Play of the Season" —WATTS, Post
JULIE HARRIS in
I am a Camera
a new play by
JOHN VAN DRUTEN
adapted from the stories of CHRISTOPHER ISHERWOOD
with
WILLIAM PRINCE
EMPIRE, B'way, 40 St. Evgs 8:40. Mats Wed. & Sat. 2.40

THE THEATRE DICTIONARY



Limited Edition

British and American Terms in the Drama, Opera & Ballet

by Wilfred Granville

The technical, colloquial, and slang speech current in the theatre, covering every branch of the art, from the legitimate stage to vaudeville, and road shows. . . . As actor, stage director, and producer Mr. Granville speaks from first-hand knowledge of his subject. A specialist in glossaries, he has treated theatre speech in a readable, unacademic way, with full etymologies of words and phrases. As a record of how actors, directors, managers, and stage hands speak, this book will be of great value to all theatre-lovers.

"THE THEATRE DICTIONARY is an invaluable source book for anyone on stage—or off it—or on the mere fringes of the theatrical world. More than a work of reference, it is a volume which combines information and entertainment. It wears its erudition lightly; the research is precise but, for the casual reader, painless; the facts are forthright but fascinating. Altogether, it is a book for anyone who has ever been stagestruck, anyone who has succumbed to the theatre's magic blend of realism and illusion—in short, for everyone."
—Louis Untermeyer

"I was most interested in this dictionary and had all the delight of discovery in the most unexpected places, such as the origin of 'to fluff'. There is no doubt that the author has rescued derivations which in a few years might well have disappeared into oblivion."
—Christopher Fry

"In The Theatre Dictionary, Wilfred Granville, author of the delightful Dictionary of Sea Terms of the 20th Century, has achieved a very readable book on entertaining and an extremely useful piece of work. He writes from a rich, personal, first-hand knowledge of the stage: and, as always, he writes agreeably. The book is not only informative but instructive. Indeed, one might—without fear of contradiction—go so far as to say that it should appeal to everyone connected with the theatre and to everyone interested in it."
—Eric Partridge

ORDER FROM YOUR BOOKSELLER, OR USE THIS HANDY COUPON.

Philosophical Library, Inc., Desk 19,
15 East 40 St., New York 16, N. Y.

Please send me ..... copy (ies) of THE THEATRE DICTIONARY at the special pre-publication price of $4.00 per copy. (*Regular price* $5.00. *Publication date April* 30). Send order NOW. Limited Edition.

Name .....

Address .....

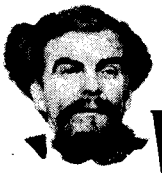
Expedite shipment and save postal charges by pre-payment.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GERTRUDE LAWRENCE
In A New Musical Play
The King and I
Music by
RICHARD RODGERS
Book and Lyrics by
OSCAR HAMMERSTEIN 2nd
Based on the Novel "Anna and the King of Siam" by
MARGARET LANDON
with YUL BRYNNER
DOROTHY SARNOFF · DORETTA MORROW
Directed by JOHN van DRUTEN
Settings and Lighting by JO MIELZINER
Costumes designed by IRENE SHARAFF
Choreography by JEROME ROBBINS
ST. JAMES THEA., 44 St. W. of B'way
Evgs. at 8:25. Mats. Wed. & Sat. at 2:25

R & H

Presented in association with
LELAND HAYWARD & JOSHUA LOGAN
PULITZER PRIZE and CRITICS' AWARD
MARTHA WRIGHT
GEORGE BRITTON
IN
South Pacific
Music by RICHARD RODGERS
Lyrics by OSCAR HAMMERSTEIN 2nd
Book by
OSCAR HAMMERSTEIN 2nd & JOSHUA LOGAN
Adapted from JAMES A. MICHENER'S Pulitzer Prize Winning "TALES OF THE SOUTH PACIFIC"
Directed by JOSHUA LOGAN
Scenery & Lighting by Jo Mielziner
with MYRON McCORMICK
MAJESTIC, 44th Street W. of B'way
Evenings 8:30. Matinees Wed. & Sat. 2:30
MONDAY EVES. ONLY: CURTAIN AT 7 SHARP

ENGAGEMENT ENDS MARCH 15th
"MAGNIFICENT!" ATKINSON, Times
S. HUROK presents

EMLYN WILLIAMS
AS
Charles Dickens
Eve. incl. Sun. 8:30, Mats. Wed., Sat. 2:30
GOLDEN THEATER, 45 St. West of B'way

Leland Hayward presents

Ethel Merman
in
"Call Me Madam"
with RICHARD EASTHAM
ALAN HEWITT • RUSSELL NYPE
Music & Lyrics by IRVING BERLIN
Book by HOWARD LINDSAY & RUSSEL CROUSE
Directed by GEORGE ABBOTT
Dances & Musical Numbers by JEROME ROBBINS
IMPERIAL, 241 W. 45th St.
Evgs. at 8:30. Mats. WED. & SAT. at 2:30

only writing but overwriting shamelessly, deliriously, ecstatically. He knows this as well as we do, and spoofs his fondness for words in that sentence, a tongue-twister if there ever was one, which Miss Palmer reads triumphantly in spite of its being forty-four lines long.

The evening's real disappointment runs deeper. In "Venus Observed" the same Mr. Fry who charms our ears also tires them. He gives us more than we can take and yet less than we want. His words, beguiling as they are, lack substance. We feel pleased and cheated at the same time. Far worse than suffering verbally from too much of a muchness, "Venus Observed" ends up by suffering humanly from too much of a littleness. Its brightness cannot hide its emptiness, and that emptiness finally becomes enervating.

—JOHN MASON BROWN.

Fry in the Belfry

A SLEEP OF PRISONERS. By Christopher Fry. Oxford University Press. $2. In this play, which has been performed in churches abroad and here, the facile Mr. Fry exhibits the endless slippery metaphor ("cling hold of the light") and the eternal pun ("aggression is the better part of Allah") which have you ready to write him off. But just at the saturation point he will come along with a nice piece of simple dramatic poetry ("morning comes to prison like a nurse"), and you give him another chance.

The poet is apparently not too disturbed about his seeming prolixity. In a *New York Times* article that Lewis Funke had the wisdom to order before the New York opening last October, and which the publishers should have but didn't include in this volume, the playwright, who sometimes seems to write better about the theatre than for it, confesses that plots elude him and that what he wants the play to say is that "all souls are in one sorrow" and that the trend is "from division into unity."

These themes, certainly familiar to those who have seen "Venus Observed," are demonstrated in the modern re-enactment of Biblical parables, but are never explored tenaciously enough. Those who hope to find deeper meanings in Mr. Fry's works by reading them are, in this case at least, apt to come away with the feeling that his lines belong on the stage after all. For there, if delivered quickly, they will have the sudden flash, the mysterious evanescence, and the eternal unverifiability of a skyful of flying saucers.

—HENRY HEWES.

SR Recommends

Caesar and Cleopatra and *Antony and Cleopatra*: Shaw's wise comedy and Shakespeare's soaring tragedy excitingly revived by Laurence Olivier and Vivien Leigh. A glittering addition to the season. (*SR* Jan. 12.)

I Am a Camera: An interesting and sensitive play by John van Druten, based on Christopher Isherwood's "Berlin Stories." Excellently acted by William Prince and Marian Winters, and memorable for Julie Harris's acting that has rightly established her as a star. (*SR* Dec. 22.)

Venus Observed: Reviewed in this issue.

Charles Dickens: Emlyn Williams giving a fine solo performance as Charles Dickens "reading" scenes from his own works. Not to be missed. (*SR* Feb. 23.)

Point of No Return: An agreeable and sympathetic dramatization by Paul Osborn of John Marquand's novel. Admirable performances by Henry Fonda, Leora Dana, John Cromwell, Robert Ross, and Frank Conroy. (*SR* Jan. 5.)

The Constant Wife: A revival of Somerset Maugham's witty and engaging comedy, charmingly played by Katharine Cornell, Grace George, and Brian Aherne. (*SR* Dec. 29.)

Jane: A comedy which has been widely and enthusiastically praised for the urbanity and polish of S. N. Behrman's writing and the excellence of the performances by Edna Best, Basil Rathbone, and Howard St. John. (*SR* Feb. 16.)

Remains to Be Seen: A farcical whodunit by Howard Lindsay and Russel Crouse which is jubilantly acted and offers as many laughs as it does thrills. (*SR* Oct. 20.)

Stalag 17: An exciting and hilarious comedy-melodrama about some American airmen in a German prison camp. Skilfully acted. (*SR* May 26.)

The Shrike: An absorbing and truly frightening melodrama about a man trapped in a psychiatric ward of a city hospital brilliantly acted and directed by José Ferrer. (*SR* Feb. 9.)

The King and I: Another Richard Rodgers-Oscar Hammerstein triumph and one of the outstanding and most tasteful musical comedies of our time. Everything about it is right, especially Gertrude Lawrence and Yul Brynner as Anna and the king. (*SR* Apr. 14.)

Guys and Dolls: Another musical of a very different kind but of the same distinction. In this case a Damon Runyon story has been brought to the stage in a stylized and delectable form which could not be bettered. (*SR* Dec. 23, 1950.)

Pal Joey: A delightful revival, with Harold Lang and Vivienne Segal, of a modern musical blessed with a diamond-hard, diamond-bright book by John O'Hara and some of the best of Rodgers's and Hart's songs. (*SR* Feb. 2.)

Call Me Madam: In the amusing Irving Berlin-Lindsay and Crouse musical, the great, the one and only, Ethel Merman in topnotch form as an American Ambassadress who more than faintly recalls our representative in Luxembourg. (*SR* Oct. 28, 1950.)

South Pacific: With Martha Wright and George Britton heading the cast, this Rodgers and Hammerstein triumph, staged with such color and vigor by Joshua Logan, remains one of the most beloved current hits. (*SR* Apr. 30, 1949.)

Top Banana: A musical comedy about a TV star and ex-burlesque headliner which is all Phil Silvers, and what an all Phil Silvers he is!

—J. M. B.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR Goes to the Movies

WESTERNS, HO!

IT IS one of the fundamental laws of the movie business that no Western picture ever loses money for its producing company. Audiences are virtually assured. The dozens of "little Westerns" turned out each year, films that rarely get near the larger cities, reap their modest harvest in the thousands of family theatres scattered through rural and ranching districts. But the "big Western," the picture studded with stars and tinted with Technicolor, is a gilt-edged investment. It can play both the big towns and the provinces—and clean up in both. Whenever a director, a star, or a producer wants to play it cozy, he does a Western. And oddly enough, despite the fact that everyone knows a Western can't fail, a successful Western has repeatedly restored the sagging stock of many a Hollywood personality.

Fritz Lang is a good example. A leading director in Germany during the silent era, Lang came to this country in the mid-Thirties. His first film was "Fury," a brilliant but controversial story of mob violence. Two highly interesting pictures followed, also on social themes, "You Only Live Once" and "You and Me." Neither did particularly well at the box office. After almost two years of inactivity, Darryl Zanuck permitted him to do "The Return of Frank James," and with its success Lang returned to the ranks of the top directors. In recent years he has begun to slide again. "Rancho Notorious" (RKO), starring Marlene Dietrich, Arthur Kennedy, and Mel Ferrer, may very well bring him back.

"Rancho Notorious" is only one of a dozen big Westerns now entering release at approximately the same time (a sure sign that the studios have been trimming their sails in recent months, at least until they find which way the wind is blowing). "Bend of the River," "Battle at Apache Pass," "Treasure of Lost Canyon" (all from Universal), "Bugles in the Afternoon" and "The Big Trees" (Warner), "Lone Star" (MGM), "California Conquest" (Columbia)—and there are more—all of them base their prime bid for popularity on their stars, a constellation that includes Clark Gable, Ava Gardner, Broderick Crawford, James Stewart, Arthur Kennedy, Kirk Douglas, Marlene Dietrich, Ray Milland, William Powell, and, of course, Randolph Scott. The fault, dear Brutus, is not in their stars . . .

Other considerations apart for the moment, the Western is fundamentally a very satisfying movie form. The camera goes outdoors to photograph handsome, colorful scenery. The story, with its fights and chases, its eternal conflict between good and evil, is filled with physical action and movement. The emphasis is always on what the camera *sees*, not what the sound track *says*.

But it is a form in which the law of diminishing returns sets in quickly. One can see just so many variations of landscape behind the same basic plot, and then the plot itself begins to pall. The Indians can tangle with the U.S. Cavalry just so many times before one starts noticing samenesses instead of differences. Techniques that once were fairly breath-taking rapidly become cliches, like the shot of the peaceful stagecoach in the valley and the swift pan over to the watching Indians, like the arrow that whistles out of nowhere to impale an innocent. True, there is today less of the old fadeout of boy, girl, and horse against the sunset. But in its place have risen new patterns, new formulas.

As compared to the early Western format, in which the heroine was a blue-eyed nonentity kept in cold storage until the finale, today's Western woman takes a far more active part in the proceedings. Ava Gardner in "Lone Star" is entrusted with a powerful newspaper. Patrice Wymore in "The Big Trees" leads the opposition against the predatory lumbermen. And Marlene Dietrich in "Rancho Notorious" actually heads the film's band of desperadoes. The heroes too are a bit more complicated than they used to be. In "Lone Star" Clark Gable favors annexation for Texas because that will mean war with Mexico and he can sell more beef to the Army. In "Bend of the River" James Stewart has a cattle-rustling past to live down. In "Bugles in the Afternoon" Ray Milland had been cashiered out of the Army for conduct unbecoming an officer before going West to join the Cavalry. In "The Big Trees" Kirk Douglas is an unscrupulous, unprincipled lumber boss. But all are thoroughly reformed characters by the final fadeout, and with their reformation they become as simple and predictable as Tom Mix, Hoot Gibson, or Gene Autry.

Recognizing the basic similarity that underlies these pictures, some of their

THE
SHAKESPEARE
ASSOCIATION
OF AMERICA

cordially invites you to join the Association, to participate in its activities and to receive its official publication

THE
SHAKESPEARE
QUARTERLY

Editorial Board

James G. McManaway, *Chairman*
Giles E. Dawson
Virgil B. Heltzel
Mrs. Donald F. Hyde
Sidney Thomas, *Bibliographer*

Advisory Board

Thomas W. Baldwin
Oscar J. Campbell
Hardin Craig
Madeleine Doran
John W. Draper
Maurice Evans
Willard E. Farnham
George B. Harrison
William T. Hastings
Arthur Heine
Robert Adger Law
William W. Lawrence
Thomas Marc Parrott
Henry N. Paul
George F. Reynolds
Hyder E. Rollins
Matthias A. Shaaber
Elmer E. Stoll
George C. Taylor
Margaret Webster

Membership (including the Quarterly)

Please check one of the following:

☐ *Active—$5 annually* ☐ *Sustaining $10 annually*
☐ *Life Member—$100* ☐ *Patron—$1,000*

MR. JOHN FLEMING, Secretary-Treasurer
THE SHAKESPEARE ASSOCIATION OF AMERICA, INC.
322 East 57th Street, New York 22, N. Y.

Please accept the undersigned application for membership in The Shakespeare Association of America. I enclose check (or money order) for $_____.

The Shakespeare Quarterly should be mailed to the address listed below.

NAME (OR ORGANIZATION)

MAILING ADDRESS — STREET

CITY ZONE STATE

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

directors or writers have tried to inject special elements into the telling of the story. Fritz Lang, for example, kept his tongue tucked up in his cheek during the shooting of "Rancho Notorious"—at least until the climax, when morals and melodrama compelled him to withdraw it hastily. But a tone of pleasant mockery is set and maintained by a Western-type ballad that starts out under the main titles and continues right through the picture. "The Treasure of Lost Canyon," based on Robert Louis Stevenson's "Treasure of Franchard," has an almost folk-tale quality, which, with the performances of William Powell, Henry Hull, and young Tommy Ivo, makes an unlikely story fairly easy to take. Many of the current Westerns are being presented as little-known pages in the history of either our relations with the redman ("Bugles in the Afternoon," "Battle at Apache Pass") or the opening of new territories ("Bend of the River," "Lone Star," "The Big Trees"). "California Conquest" not only opens up *that* new territory, but relates the process to the present cold war by having the Russians mastermind California's break with Mexico. "California Conquest" is played straight, but is often funnier than the frankly tongue-in-cheek productions.

With this sole exception, however, the general level of these new big Westerns is acceptable enough, if all you want is a Western. There are always a good half-dozen shots of sumptuous scenery. They are handsomely mounted, expensively cast, and—except for "Lone Star"—all in color. They are efficient rather than inspired, routine rather than rousing. And it isn't a good idea to see too many of them in too short a space of time.

—Arthur Knight.

SR Recommends

Pictura, Adventure in Art: A highly successful cinematic re-creation of great paintings, using such varied material as Carpaccio, Goya, and Grant Wood. (*SR* Feb 16.)

Cry, the Beloved Country: A sensitive screen translation by Alan Paton of his moving novel of South African life. (*SR* Feb. 2.)

Westward the Women: An epic detailing the difficulties attending the first shipment of women from Kansas City to California to give "roots" to the frontier. (*SR* Jan. 12.)

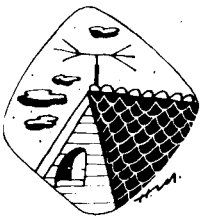
Decision Before Dawn: An exciting, but arguable presentation of a "good German" PW who spies for us. (*SR* Dec. 29.)

Death of a Salesman: An honest, dignified filming of one of the decade's most moving plays. (*SR* Dec. 22.)

Detective Story: Faithful, moving adaptation of Sidney Kingsley play, well acted and only slightly modified for the innocent movie-goer. (*SR* Nov. 10.)

TV and Radio

GOOD READING MAKES GOOD LISTENING



DISCRIMINATING listeners, booksellers, and program directors of commercial and non-profit radio stations are here alerted to an offer that the Oxford University Press promises to make in the near future. The American branch of the internationally known publishing house will make available directly to stations throughout the country, or to the stations through their local book-dealers, the radio essays by Gilbert Highet on books and literary subjects currently being broadcast in New York City over FM station WABF, Wednesday evenings.

Although Oxford sponsors the commentaries, the radio stations will get the thirteen-week series of fifteen-minute talks without commercials and without fee. Booksellers, if the experience of their big city confreres proves typical, will enjoy significant increases in the sale of the books Mr. Highet mentions—books, it should be added, not exclusively published by Oxford. And the listeners, who could well invest in a postcard to the local station manager for the boon, will have at their dials the most authoritative, useful, and listenable literary critique I have known on the air.

Ever since Alexander Woollcott's "Town Crier" broadcasts, which the chronicles tell us actually "made" several best sellers, book publishers have noted with regret that radio and television book shows fail to sell books. The "how to do it" volume or the garden or music encyclopedia are successfully sold on the air, but not literature, and only after an estimated seven-minute commercial plug.

Mr. Highet apparently has broken through the dust-jacket. On his initial broadcast the day after New Year's he devoted his entire commentary to an illuminating discussion of Henry Fowler's "Modern English Usage." He was scholarly yet informal, erudite yet winning. Anson Professor of Latin and Literature at Columbia University, author of "The Classical Tradition," and "The Art of Teaching," this critic looks like actor Clive Brook and reads his essays with the vocal quality, eloquence, and dramatic nuance of a fine English actor.

The range of Mr. Highet encompasses such diversities as André Malraux's three massive volumes of world art history and the exxquisite, fastidious poems of Marianne Moore. With equal penetration and simplicity the critic-essayist discusses translations of the "Iliad" and the "Odyssey," Rachel Carson's "The Sea Around Us," T. S. Eliot, Henry James, Christopher Fry. And he is not merely a reviewer: he is a critic in the best sense, a teacher, a philosopher, a poet.

His broadcasts have a unity, a structure, within which and upon which he elaborates his choice of books. But what distinguishes Mr. Highet's broadcasts, above all, is the love of books and art and ideas in the grand manner that play about his spoken words. In a time of the spectacularly transient he chooses the quietly permanent; he stands in the mainstreams and lets the rivulets fall away; he cherishes the past and respects the future. He is the best of critics—a technician himself and a thinker.

Oxford University Press gives Mr. Highet an unqualified free hand to choose his books and say what he pleases about them. The publisher believes that there is an audience for good talk about good books; and that stimulation of the sales of all publishers' books will spur its own listings.

Here is in example of Gilbert Highet's spoken script: ". . . the greatest pleasure of literature is to feel the truth, that, in spite of huge distances in time and apparently impenetrable barriers of language, the thoughts and emotions of all mankind can still be permanently expressed by great writers and understood by diligent and sympathetic readers."

And here is another: ". . . good printers work hard at making their books, and responsible publishers think carefully about choosing and producing their books. A poem lasts longer than a city or a scientific formula. A thought will outlive a bomb or an empire.

> Not marble, nor the gilded monuments
> Of princes, shall outlive this powerful rime. . . .

"So said Shakespeare, and it is true. But it is true only because great poems are carefully printed, from age to age, and are lovingly taught by faithful teachers, who understand that most of the present comes from the past."

—Robert Lewis Shayon.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Music to My Ears

"THE CLOAK" UNCOVERS MENOTTI—A NEW OTELLO—GRUMIAUX

NBC gave the most distinguished presentation of televised opera to date on its latest try, and inadvertently pointed a lesson in musical history too. The work was Puccini's "Il Tabarro" (one of the triptych with "Gianni Schicchi" and "Suor Angelica") and those who made it distinguished were Robert Weede (Michele), Elaine Malbin (Georgette), Davis Cunningham (Lucienne), and conductor Peter Herman Adler. Samuel Chotzinoff, who was in general charge, earned a formal "Well Done" for the over-all results.

Along with an absorbing rendition of Puccini, the fifty minutes of words and music gave one listener, at least, a new valuation of the historic relation of Gian-Carlo Menotti to the composer with whom he has been most often bracketed. Perhaps it was the influence of a clearly intelligible English text (by Henry Reese) or an inadvertent carry-over from the last work of the sort viewed on TV—Menotti's "Amahl." Whatever the cause, it struck me that a considerable part of Menotti's technique stems from *this* work more than any other.

I affirm at once my esteem for Menotti, and note, further, that the recognition should have been apparent long ago—an oversight due in this quarter, at least, to ignorance. From "Il Tabarro" ("The Cloak"). it seemed to me, Menotti has absorbed such elements of his style as the sliding in and out of aria-like passages; a certain kind of melodic recitative; the use of the orchestra for underlining; a sequence of events building to a climax of horror (the body under "The Cloak") through melody *doloroso*.

If anything, this merely proves that, like every other composer of consequence, Menotti has forebears; it is a confirmation of artistic legitimacy, and establishes that he is esthetically well-descended. Musical history, I may add, is full of such instances of generation—Brahms from Beethoven and Schumann, Wagner from Weber and Schubert, Mahler from Schubert, Wagner, and Brahms. Putting Menotti in such a sequence is hardly an insult.

In more immediate terms "Tabarro" fascinated for the dramatic excellence and the singing art of Weede and Malbin, the credibility of the action arranged by Hans Busch, the suitability of Adler's conducting. NBC still hasn't mastered its problem of mixing voices and orchestra to a total of proper balance, a technical matter that scarcely should cause all the trouble recently encountered. The concentrated action —"Tabarro" is concerned mostly with a barge on the Seine, of which the elderly skipper discovers his wife's young lover en route to an assignation and strangles him—lends itself well to the medium, though a little more background and fewer closeups would have been welcome. The final thought was: If there isn't more old Puccini to exploit, how about more new Menotti?

* * *

A vulgar little man whose separation from the Metropolitan roster would cause no heartaches in this quarter is Mario del Monaco who, having been given enough artistic rope, hung himself in his first go at "Otello." This tenor made an innocuous trial run in "Manon Lescaut" last season and was this year brought back for "Aida" and "Cavalleria." These aroused something less than rapture, though the size of the voice and its youthful intensity made for forbearance with his self-satisfaction and egocentricity. He began promisingly in "Otello," with a first act of some suavity and lyricism, but deteriorated rapidly thereafter, with a performance screamed rather than sung, ranted rather than acted. The Metropolitan's standees—most of whom, apparently, have never heard a performance of anything before—put reason to shame with their cheers for this windy nonsense. Factually, Del Monaco has enough voice to sing an impressive Otello, but less evidence of brain than any tenor since Lauri-Volpi. This is a large order, but Del Monaco can fill it.

* * *

Ernest Ansermet's continuing substitution for Charles Munch with the Boston Symphony brought several unscheduled events to the total of February music-making, including the debuts of Monique de la Bruchollerie and Arthur Grumiaux, together with the first performance of Honegger's "Monopartita." Bruchollerie is plainly a pianist of consequence, with a fine even finger strength, a finesse and tonal definition that would have been interesting in Mozart. That she played the Third Concerto of Rachmaninoff suggests that life among the artists is far from simple. This was better than

A new contest to challenge the imagination!

$1000 IN CASH PRIZES for the best solutions to this great human problem!

Here is one of the most enjoyable contests ever conceived! Simply read that outstanding novel, ACHILLES ABSENT, by Marie Monchen, and answer two questions based upon the story. The winners will be chosen for their expression of intelligent and original thought.

SOMETHING ABOUT THE STORY

ACHILLES ABSENT is the profound story of a woman's attempt to give her heart wholly to her son and lover at the same time—only to lose both. The exciting narrative sweeps over three continents. The central character is Charlotte whose life was shaped by many men. But the one for whom she never ceased to yearn was Jan, who had ruthlessly tried to shove aside every stabilizing influence in her adventurous career. When her son, Jerome, is reported killed on Saipan in World War II, and conflicting reports reach her about his fate, Charlotte is driven on a search that forms one of the keynotes to this engrossing 582-page novel.

THE RULES

The rules are simple. Get a set at your bookseller's, or from Vantage Press. Contest ends May 15, 1952. Mail coupon if your bookseller can't supply you.

THE PRIZES

Cash prizes totaling $1000 will be awarded, as follows:

First $500
Second 200
Third 75
4th to 12th, $25 each

THE CONTEST

To enter the contest, buy a copy of ACHILLES ABSENT. After reading this realistic story, start from the last paragraph on page 575 which ends ". . . *she began to read.*" Then, according to your viewpoint, write a NEW ENDING to the novel. DO NOT EXCEED 2,500 words. Embody in your ending the answers to these two questions:

1. *What happened to Jerome Van Avend?*
2. *How was Charlotte's future resolved?*

Enter this unique contest now. End the suspense and mystery surrounding the fate of Charlotte's son. If your bookseller cannot supply you, order with the coupon below.

"The most stirring, romantic and dramatic novel you have read in many a year." New Haven, (Conn.) Journal-Courier.

Vantage Press, Inc., SRL
230 W. 41 St., New York 36.

I'd like to enter the ACHILLES ABSENT $1000 cash contest. Please send me ..... copies of the book at $3.50 each, and a complete set of rules.

☐ Payment enclosed ☐ Send COD

Name .....

Address .....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

academic Rachmaninoff, but wanting the authority, the substance, the drive inherent in the music. Grumiaux, of Belgium, did play Mozart (G major Concerto, No. 3) with a suavity, a sweetness, and yet a robustness of style that put one in mind of Jacques Thibaud in his great days. For Mozart his tone was sensuously broad and full, yet controlled by a bow arm marvelously disciplined to a total always appropriate. Grumiaux, who is thirtyish, should be with us for years to come.

Honegger's "Monopartita," for all its science and propulsion, added to no more than another demonstration of the limited stature of even today's most respected composers. It compresses five tempo changes into a single consecutive movement lasting about fifteen minutes, in a rather lifeless pattern of busy rhythms not too well integrated.

Also new during this week was a Dohnányi Concerto for Violin (No. 2 in C minor), introduced at a Philharmonic-Symphony seance by Frances Magnes, with Dimitri Mitropoulos conducting. It runs to four movements, and ventures new territory by subtracting the violins from the orchestral strings, with the intent to give the soloist more prominence. To my ear, the odd prominence of the lower strings—violas, cellos, and basses—was more of a distraction than any conventional scoring, hence a double disservice to the soloist. Miss Magnes played powerfully, if a little crudely, with a big tone not notable for warmth. —IRVING KOLODIN.

Your Literary I.Q.

By Howard Collins

REQUIESCAT IN PACE

Jean Creighton and Margaret Valentine, of Hamburg, New York, present the following excerpts in reference to the deaths of certain Shakespearean characters. The first initial of each one spells out an appropriate time for violent death. Allowing five points for each identification and thirty for the vertical identification, a score of fifty is par, sixty is very good, and sixty or better is excellent. Answers on page 43.

1. "Here lies a wretched corse, of wretched soul bereft.
   Seek not my name: a plague consume you wicked caitiffs left!"
2. "Thus was I, sleeping, by a brother's hand
   Of life, of crown, and queen, at once dispatch'd."
3. "Hark, canst thou hear me? I will play the swan,
   And die in music, (Singing) 'Willow, willow, willow!' "
4. ". . . Dost thou lie still?
   If thus thou vanishest, thou tell'st the world
   It is not worth leave-taking."
5. ". . . Our royal master's murder'd!"
   "Woe, alas! What, in our house?"
6. "Think, how thou stabb'dst me in my prime of youth
   At Tewksbury."
7. ". . . and York, all haggled over,
   Comes to him where in gore he lay insteeped,
   And takes him by the beard; kisses the gashes
   That bloodily did yawn upon his face."
8. ". . . Who is that they follow?
   And with such maimed rites? This doth betoken
   The corse they follow did with desperate hand
   Fordo its own life?"
9. ". . . 'A made a finer end and went away an it has been any christom child.
   'A parted even just between twelve and one, even at the turning o' th' tide."
10. ". . . The Prince your son, with mere conceit and fear
    Of the Queen's speed, is gone."
11. "Noblest of men, woo't die?
    Hast thou no care of me? Shall I abide
    In this dull world, which in thy absence is
    No better than a sty?"
12. ". . . Poison, I see, hath been his timeless end.
    O churl! drunk all, and left no friendly drop
    To help me after?"
13. ". . . Nothing in his life
    Became him like the leaving it."
14. ". . . and, for his passage,
    The soldiers' music and the rites of war
    Speak loudly for him."

FICTION

(*Continued from page 17*)

er's opinion it is more entertaining and convincing than A. B. Guthrie's Pulitzer Prize winner, "The Big Sky." If it appears to be somewhat oversexed, it can be argued that our ancestors who crossed the mountains and tamed the wilderness must have been as virile and demanding of life as any breed of men and women who ever lived.

Fiction Notes

BACK OF TOWN. By Maritta Wolff. Random House. $3.50. Maritta Wolff's annals are never of the simple or the deserving poor. Her poor live rather just this side of the underworld. They are heavy drinking, given to violence, and unfortunately likely to have hearts of gold behind their brash exteriors. This tale deals with the misadventures of one Sherry (that's the hero, named Sherwood). Back from the wars, he finds himself rather carelessly married to Fay, who is dying of cancer. After she does so he again gets himself carelessly trapped into marriage with a girl he doesn't love. Meanwhile his true love, Nell, is being lustily noble all over the lot, and periodically Sherry and Nell get into screaming, kicking, and scratching fights. This is intended to show that their love is true, lasting, and real.

Miss Wolff writes with a brisk assurance and a gift for homely detail that carries you along with a minimum of pain. The vigor of her prose can beguile you into thinking that the figures she is agitating are more than cardboard. Unfortunately they are not, and the promise that was given with "Whistle Stop" is yet to be redeemed.

SARAH HALL'S SEA GOD. By Theodora Du Bois. Doubleday. $2.75. Widowed Sarah Hall could never be quite sure whether it really was or was not the Sea God Poseidon whom her grandson Michael had called up from the sea by a blast on an antique trumpet. It might have been the missing Hartford dentist, Archie Gilley. However, he said he was Poseidon and, before you knew it Sarah, along with Michael and her love-sick niece Jane, is sailing briskly down the inland waters toward Florida. The eupeptic and euphoric sea god is at the helm. There are adventures and misadventures along the way, a few apparent miracles, a nice romance for Jane, and Sarah's family problems are all straightened out by Poseidon before

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Mrs. Archie Gilley descends and carries him off.

Mrs. Du Bois takes us on this excursion into fantasy with a deft hand. She doesn't quite keep clear of the shoals of farce, but she keeps things spinning fast enough so that you'll enjoy most of the trip. This sort of thing used to be called hammock reading.

TALES OF THE TWO BORDERS. By Walter O'Meara. Bobbs-Merrill. $2.75. Those who have read with pleasure—as did this reader—Mr. O'Meara's former novels of life on the Canadian border country may be a little disappointed with this collection of seven short stories. There is still here the same ability to evoke a natural setting—a swirling stream, an untracked wilderness, a quietly primitive village—but the stories seem thin and contrived, frail scaffoldings on which to hang Mr. O'Meara's unquestionable affection for a life that is comfortably far from the maddening stream.

Here, then, are seven mildly adventurous or mildly romantic tales set in the natural settings which Mr. O'Meara can describe with such lucid and unaffected prose. Four of them deal with life along the Canadian border. Two of them are fables from Mexico. One is a strange import which deals with an Oliver Onions type fantasy in Charleston. All of them show the hand of a skilled writer whose eye has been too assiduously fixed on writing for the slick-paper magazines.

—EDWARD J. FITZGERALD.

FRASER YOUNG'S LITERARY CRYPT No. 454

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 454 will be found in the next issue.

QEGPY PB QEGPY, EUM UAY

YA GN LSZUR AZY AL YQN

CPUMAC GH EUH TEU, GZY

IAEFNM MACUBYEPXB E

BYNV EY E YPTN.

—TEXJ YCEPU.

Answer to Crypt No. 453

A man always has two reasons for doing anything—a good reason and the real one.

—J. P. MORGAN.

NATURAL SUPERIORITY

(*Continued from page 9*)

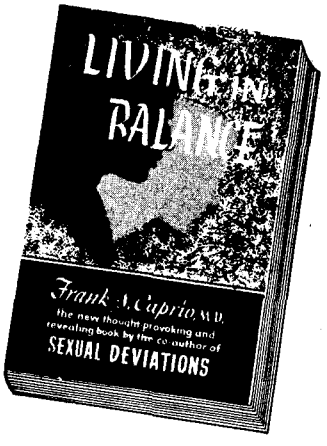
gether from consideration the psychologic influences exercised by the differences in the hormonal secretions of the sexes, one can safely say that the mother-child relationship confers enormous benefits upon the mother which are not nearly so substantively operative in the necessary absence of such a relationship between father and child. The maternalizing influences of being a mother in addition to the fact of being a woman has from the very beginning of the human species—about a million years ago—made the female the more humane of the sexes. The love of a mother for her child is the basic patent and the model for *all* human relationships. Indeed, to the extent to which men approximate in their relationships with their fellow men to the love of the mother for her child, to that extent do they move more closely to the attainment of perfect human relations. The mother-child relationship is a dependent-interdependent one. The interstimulation between mother and child is something which the father misses, and to that extent suffers from the want of. In short, the female in the mother-child relationship has the advantage of having to be more considerate, more self-sacrificing, more cooperative, and more altruistic than usually falls to the lot of the male.

The female thus acquires, in addition to whatever natural biological advantages she starts with, a competence in social understanding which is usually denied the male. This, I take it, is one of the reasons why women are usually so much more able to perceive the nuances and pick up the subliminal signs in human behavior which almost invariably pass men by. It was, I believe, George Jean Nathan who called woman's intuition merely man's transparency. With all due deference to Mr. Nathan and sympathy for his lot as a mere male, I would suggest that man's opacity would be nearer the mark. It is because women have had to be so unselfish and forbearing and self-sacrificing and maternal that they possess a deeper understanding than men of what it is to be human. What is so frequently termed feminine indecision, the inability of women to make up their minds, is in fact an inverse reflection of the trigger-thinking of men. Every salesgirl prefers the male customer because women take time to think about what they are buying, and the male usually hasn't the sense enough to do so. Women don't think

JUST PUBLISHED

NOW—

YOU CAN OVERCOME YOUR OWN EMOTIONAL CONFLICTS — UNDERSTAND YOURSELF — PHYSICALLY, MENTALLY AND SEXUALLY.



LIVING IN BALANCE gives you a tested, specific plan for understanding yourself and other people about you. Here are medically sound and psychiatrically proved explanations of *why we behave and mis-behave as we do*—from infancy through adolescence and adult life. Now you can enjoy freedom from tension and worry about domestic and business problems, conflicts of emotion in love affairs and sexual matters, for here in unabridged, straightforward language Dr. Caprio, in his well-known fine style, thoroughly explains: Who Is a Normal Person, What Causes Unhappy Marriages, Adultery and Philandering, Neurotic Wives, Neurotic Husbands, Right Attitude Toward Sex, How Love Must Be Earned, Conquest of Fear, Alcoholism and Frustration, Suicide, Self Analysis Through Dream Interpretation, Jealousy and all of the other emotional and sexual conflicts that needlessly ruin business careers, marriages and a normal sex life.

246 pages, postpaid.....$3.75

THE ARUNDEL PRESS, INC.
P. O. Box 2606, Washington 13, D. C.

THE ARUNDEL PRESS, INC.
P. O. Box 2606, Washington 13, D. C.

Enclosed find $——— please send me ——— copies of LIVING IN BALANCE by Frank S. Caprio, M.D.

Name

Address

City State

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in terms of "Yes" or "No." Life isn't as simple as all that—except to males. Men tend to think in terms of the all-or-none principle, in terms of black and white. Women are more ready to make adjustments, to consider the alternative possibilities, and see the other colors and gradations in the range between black and white.

BY comparison with the deep involvement of women in living, men appear to be only superficially so. Compare the love of a male for a female with the love of the female for the male. It is the difference between a rivulet and a great deep ocean. Women love the human race; men are, on the whole, hostile to it. Men act as if they haven't been adequately loved, as if they had been frustrated and rendered hostile, and becoming aggressive they say that aggressiveness is natural and women are inferior in this respect because they tend to be gentle and unaggressive! But it is precisely in this capacity to love and unaggressiveness that the superiority of women to men is demonstrated, for whether it be natural to be loving and cooperative or not, so far as the human species is concerned, its evolutionary destiny, its very survival is more closely tied to this capacity for love and cooperation than with any other. So that unless men learn from women how to be more loving and cooperative they will go on making the kind of mess of the world which they have so effectively achieved thus far.

And this is, of course, where women can realize their power for good in the world, and make their greatest gains. *It is the function of women to teach men how to be human.* Women must not permit themselves to be deviated from this function by those who tell them that their place is in the home in subservient relation to man. It is, indeed, in the home that the foundations of the kind of world in which we live are laid, and in this sense it will always remain true that the hand that rocks the cradle is the hand that rules the world. And it is in this sense that women must assume the job of making men who will know how to make a world fit for human beings to live in. The greatest single step forward in this direction will be made when women consciously assume this task—the task of teaching their children to be like themselves, loving and cooperative.

As for geniuses, I think that almost everyone will agree that there have been more geniuses for being human among women than there have among men. This, after all, is the true genius of women, and it is because we have not valued the qualities for being human anywhere nearly as highly as we have valued those for accomplishment in the arts and sciences that we have out-of-focusedly almost forgotten them. Surely, the most valuable quality in any human being is his capacity for being loving and cooperative. We have been placing our emphases on the wrong values—it is time we recognized what every man and every woman at the very least subconsciously knows—the value of being loving, and the value of those who can teach this better than anyone else.

Physically and psychically women are by far the superiors of men. The old chestnut about women being more emotional than men has been forever destroyed by the facts of two great wars. Women under blockade, heavy bombardment, concentration camp confinement, and similar rigors withstand them vastly more successfully than men. The psychiatric casualties of civilian populations under such conditions are mostly masculine, and there are more men in our mental hospitals than there are women. The steady hand at the helm is the hand that has had the practice at rocking the cradle. Because of their greater size and weight men are physically more powerful than women—which is not the same thing as saying that they are stronger. A man of the same size and weight as a woman of comparable background and occupational status would probably not be any more powerful than a woman. As far as constitutional strength is concerned women are stronger than men. Many diseases from which men suffer can be shown to be largely influenced by their relation to the male Y-chromosome. From fertilization on more males die than females. Deaths from almost all causes are more frequent in males at all ages. Though women are more frequently ill than men, they recover from illness more easily and more frequently than men.

Women, in short, are fundamentally more resistant than men. With the exception of the organ systems subserving the functions of reproduction women suffer much less frequently than men from the serious disorders which affect mankind. With the exception of India women everywhere live longer than men. For example, the expectation of life of the female child of white parentage in the United States at the present time is over seventy-one years, whereas for the male it is only sixty-five and a half years. Women are both biologically stronger and emotionally better shock absorbers than men. The myth of masculine superiority once played such havoc with the facts that in the nineteenth century it was frequently denied by psychiatrists that the superior male could ever suffer from hysteria. Today it is fairly well known that males suffer from hysteria and hysteriform conditions with a preponderance over the female of seven to one! Epilepsy is much more frequent in males, and stuttering has an incidence of eight males to one female.

At least four disorders are now definitely known to be due to genes carried in the Y-chromosomes, and hence are disorders which can appear only in males. These are barklike skin (ichthyosis hystrix gravior), dense hairy growth on the ears (hypertrichosis), nonpainful hard lesions of the hands and feet (keratoma dissipatum), and a form of webbing of the toes. It is however, probable that the disadvantages accruing to the male are not so much due to what is in the Y-chromosome as to what is wanting in it. This is well shown in such serious disorders as hemophilia or bleeder's disease. Hemophilia is inherited as a single sex-linked recessive gene. The gene, or hereditary particle, determining hemophilia is linked to the X-chromosome. When, then, an X-chromosome which carries the hemophilia gene is transmitted to a female it is highly improbable that it will encounter another X-chromosome carrying such a gene; hence, while not impossible, hemophilia has never been described in a female. Females are the most usual transmitters of the hemophilia gene, but it is only the males who are affected, and they are affected because they don't have any properties in their Y-chromosome capable of suppressing the action of the hemophilia gene. The mechanism of and the explanation for (red-green) color blindness is the same. About 8 per cent of all white males are color blind, but only half of one per cent of females are so affected.

Need one go on? Here, in fact, we have the explanation of the greater constitutional strength of the female as compared with the male, namely, in the possession of two complete sex chromosomes by the female and only one by the male. This may not be, and probably is not, the complete explanation of the physical inferiorities of the male as compared with the female, but it is certainly physiologically the most demonstrable and least questionable one. To the unbiased student of the facts there can no longer remain any

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

doubt of the constitutional superiority of the female. I hope that I have removed any remaining doubts about her psychological superiority where psychological superiority most counts, namely, in a human being's capacity for loving other human beings.

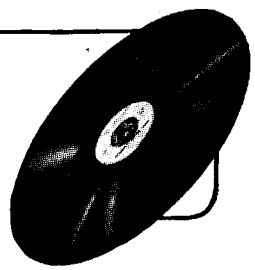
I THINK we have overemphasized the value of intellectual qualities and grossly underemphasized the value of the qualities of humanity which women possess to such a high degree. I hope I shall not be taken for an anti-intellectual when I say that intellect without humanity is not good enough, and that what the world is suffering from at the present time is not so much an overabundance of intellect as an insufficiency of humanity. Consider men like Lenin, Stalin, and Hitler. These are the extreme cases. What these men lacked was the capacity to love. What they possessed in so eminent a degree was the capacity to hate. It is not for nothing that the Bolsheviks attempted to abolish the family and masculinize women, while the Nazis made informers of children against their parents and put the state so much before the family that it became a behemoth which has well-nigh destroyed everyone who was victimized by it.

What the world stands so much in need of at the present time, and what it will continue to need if it is to endure and increase in happiness, is more of the maternal spirit and less of the masculine. We need more persons who will love and less who will hate, and we need to understand how we can produce them; for if we don't try to understand how we may do so we shall continue to flounder in the morass of misunderstanding which frustrated love creates. For frustrated love, the frustration of the tendencies to love with which the infant is born, constitutes hostility. Hatred is love frustrated. This is what too many men suffer from and an insufficient number of women recognize, or at least too many women behave as if they didn't recognize it. What most women have learned to recognize is that the much-bruited superiority of the male isn't all that it's cracked up to be. The male doesn't seem to be as wise and as steady as they were taught to believe. But there appears to be a conspiracy of silence on this subject. Perhaps women feel that men ought to be maintained in the illusion of their superiority because it might not be good for them or the world to learn the truth. In this sense this article, perhaps, should have been entitled "What Every Woman Knows." But I'm not sure that every woman knows it. What I am sure of is that many women don't appear to know it, and that there are even many women who are horrified at the thought that anyone can entertain the idea that women are anything but inferior to men. This sort of childishness does no one any good. The world is in a mess. Men, without any assistance from women, have created it, and they have created it not because they have been failed by women, but because men have never really given women a chance to serve them as they are best equipped to do—by teaching men how to love their fellow men.

Women must cease supporting men for the wrong reasons in the wrong sort of way, and thus cease causing men to marry them for the wrong reasons, too. "That's what a man wants in a wife, mostly," says Mrs. Poyser (in "Adam Bede"), "he wants to make sure o' one fool as 'ull tell him he's wise." Well, it's time that men learned the truth, and perhaps they are likely to take it more gracefully from another male than from their unacknowledged betters. It is equally important that women learn the truth, too, for it is to them that the most imporant part, the more fundamental part, of the task of remaking the world will fall, for the world will be remade only by remaking, or rather helping, human beings to realize themselves more fully in terms of what their mothers have to give them. Without adequate mothers life becomes inadequate, nasty, and unsatisfactory, and Mother Earth becomes a battlefield on which fathers slay their young and are themselves slain.

Men have had a long run for their money in running the affairs of the world. It is time that women realized that men will continue to run the world for some time yet, and that they can best assist them to run it more humanely by teaching them, when young, what humanity means. Men will thus not feel that they are being demoted, but rather that their potentialities for good are so much more increased, and what is more important, instead of feeling hostile towards women they will for the first time learn to appreciate them at their proper worth. There is an old Spanish proverb which has it that a good wife is the workmanship of a good husband. Maybe. But of one thing we can be certain: a good husband is the workmanship of a good mother. The best of all ways in which men can help themselves is to help women realize themselves. This way both sexes will come for the first time fully into their own, and the world of mankind may then look forward to a happier history than it has thus far enjoyed.

CONCERT HALL SOCIETY
INVITES YOU TO ACCEPT THIS
Special Introductory Offer
..THIS LONG-PLAYING RECORD



Only $1.00 (WORTH $4.50 RETAIL)

BEETHOVEN Piano Concerto No. 2 in B-flat
OR
MOZART Piano Concerto No. 11 in F
OR
CHOPIN Sonata No. 2, op. 35 (*with "Funeral March"*)

HERE is an extraordinary opportunity for music lovers! We will send you your choice of one of these delightful recordings, the Beethoven and Mozart brilliantly performed by Artur Balsam and the Concert Hall Orchestra, and the Chopin by the famous Chopin interpreter, Robert Goldsand. ALL are high fidelity, Long-Playing (33⅓ R.P.M.) recordings—yet you may have any one of them for only one dollar!

We make this special offer to demonstrate the remarkable quality of Concert Hall high-fidelity recordings. We will also send our free brochure telling how you can obtain our new series of recordings available nowhere else at any price!

Membership Limited to 3000

Only 3,000 members can own these limited-edition recordings; and right now only 275 subscriptions are still available. The whole interesting story is told in our free brochure, which we will send with the LONG-PLAYING record described above. Simply enclose one dollar with the coupon. If not delighted with the record, return it in five days and your dollar will be cheerfully refunded.

Concert Hall Society, Inc. 33
507 West 56th St., New York 19, N. Y.

I enclose $1. Please send me the high fidelity LONG-PLAYING record checked below. If not delighted, I may return it in 5 days for refund of my dollar. Also send, free, your brochure describing the new 1952 series of Limited Edition recordings.

☐ **Beethoven** ☐ **Mozart** ☐ **Chopin**

(This special offer good only in U.S.A. and Canada)

Name.....
(Please Print Plainly)
Address.....
City.....Zone.....State.....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Notable Books

AFTER THE LOST GENERATION. *By John W. Aldridge. 263 pp. $3.75.* "A serious and challenging study of American post-war novelists." **Mc-Graw-Hill Book Company, Inc.**

MOSES. *By Sholem Asch.* Tr. by Maurice Samuel. *505 pp. $3.75.* "This panoramic novel of the Exodus is written in a style that makes the story of Moses a vital human drama." **G. P. Putnam's Sons.**

STATEMENT ON RACE. *By Ashley Montagu. 172 pp. $2.00.* "An extended discussion of the Unesco statement presented simply and clearly by experts on race problems." **Henry Schuman, Inc.**

NONES. *By W. H. Auden. 81 pp. $2.50.* "A collection of poems reflecting the continued growth in maturity of a poet and a man of ideas." **Random House.**

THE HOLY SINNER. *By Thomas Mann. 336 pp. $3.50.* "The legend of Pope Gregory of medieval times is told with distinction and imagination." **Alfred A. Knopf, Inc.**

THE STORY OF THE NEW YORK TIMES, 1851-1951. *By Meyer Berger. 589 pp. $5.00.* "The first hundred years of one of America's great newspapers is described by a master reporter." **Simon & Schuster.**

A SOLDIER'S STORY. *By Omar N. Bradley, 640 pp. Maps, photos. $5.00.* "This portrait of a great man and soldier is a valuable contribution to the literature covering the war in Europe. **Henry Holt & Co.**

THE SEA AROUND US. *By Rachel L. Carson. 230 pp. $3.50.* "This account of the ocean in all of its aspects presents a rare combination of scientific knowledge and poetic writing." **Oxford University Press.**

CRIME IN AMERICA. *By Estes Kefauver. 333 pp. $3.50.* "A timely analysis of the work of the Senate Crime Investigating Committee as reported by its chairman." **Doubleday & Company.**

CLOSING THE RING. *By Winston S. Churchill. 749 pp. $6.00.* "In his inimitable way, the British Prime Minister describes the events from Teheran to the Normandy invasion." **Houghton Mifflin.**

BARABBAS. *By Par Lagerkvist. 180 pp. $3.00.* "Written by a Swedish poet and Nobel Prize winner, this story about the thief upon the cross has the qualities of a timeless parable." **Random House.**

SCIENCE AND COMMON SENSE. *By James B. Conant. 371 pp. $4.00.* "Through selected case histories, the author explains the methods of science for the layman." **Yale University Press.**

AMERICAN DIPLOMACY, 1900-1950. *By George F. Kennan. 146 pp. $2.75.* "The course of American policy is surveyed in this brief, expert commentary." **University of Chicago Press.**

LIFE IN AMERICA. *By Marshall B. Davidson. (573 pp. 502 pp.) $20.* "An outstanding pictorial pageant of America's social, cultural and economic history." **Houghton Mifflin.**

STRANGE LANDS AND FRIENDLY PEOPLE. *By William O. Douglas. 336 pp. $4.00.* "The kaleidoscope of the Near East and India is seen through the eyes of a distinguished jurist and liberal spokesman for democracy in this book." **Harper & Brothers.**

THE FORRESTAL DIARIES. *By James Forrestal. Edited by Walter Millis. 581 pp. $5.00.* "A period in American history that saw many changes in foreign policy serves as the background for this personal record of five years service as a Cabinet member." **Viking Press.**

GEORGE WASHINGTON: V.3 PLANTER AND PATRIOT; V.4 LEADER OF THE REVOLUTION. *By Douglas S. Freeman. (600 pp. 736 pp.) $15.00.* "The latest volumes in this author's important biography of Washington." **Scribner's.**

THE LIFE OF JOHN MAYNARD KEYES. *By R. F. Harrod. 674 pp. $7.50.* "The accomplishments and influence of a great economist are presented against the background of English upper middle-class life." **Harcourt, Brace and Co.**

MEMOIRS OF HERBERT HOOVER: YEARS OF ADVENTURE, 1874-1920. *By Herbert Hoover. 496 pp. $4.00.* "A penetrating and sometimes amusing chronicle of the first quarter of the Twentieth Century is recorded by one of its key figures." **Macmillan.**

THIS HAPPENED IN PASADENA. *By David Hulburd. 166 pp. $2.50.* "This journalistic report is a forthright presentation of Pasadena's suppression of academic freedom and its implications to all America." **Macmillan.**

THE INTERPRETER'S BIBLE V.7. *917 pp. $8.75.* "This first published volume of a monumental twelve-volume work is a mine of information for both serious students and casual Bible students." **Abingdon-Cokesbury.**

THIS AMERICAN PEOPLE. *By Gerald W. Johnson. 205 pp. $2.75.* "Sensible and thought-provoking ideas on the fundamentals of our American democracy challenge the reader of this volume of essays." **Harper & Brothers**

GODS, GRAVES AND SCHOLARS: THE STORY OF ARCHAEOLOGY. *By C. W. Ceram. 426 pp. 125 illustrations. $5.75.* "Dramatic stories of archaeological discoveries are authentically presented in this book." **Alfred A Knopf.**

THE MAGNIFICENT CENTURY. *By Thomas B. Costain. 384 pp. $4.50.* "The author of many romances continues his history of England with this colorful account of the Thirteenth Century." **Doubleday & Co.**

LETTERS OF THEODORE ROOSEVELT; V. 1-4. *Edited by Elting E. Morison. 2987 pp. $40.00.* "An important selection from the voluminous Roosevelt correspondence, skillfully edited." **Harvard University Press.**

ADVERTISEMENT

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

OF THE YEAR

WHICH OF THEM HAVE YOU YET TO READ?

The titles listed below were selected by the **American Library Association** as the "Notable Books" of the past year. Quoted under each title is the selection committee's appraisal.

LIFE'S PICTURE HISTORY OF WESTERN MAN. *By Life Magazine. 305 pp. $10.00.* "A broad panorama of Western civilization is described in words and pictures in this large volume." **Simon & Schuster.**

THE PRESIDENCY; A PICTORIAL HISTORY OF PRESIDENTIAL ELECTIONS. *By Stefan Lorant. 775 pp. $15.00.* "A graphic history of political life in America presented through well-chosen photographs and cartoons." **Macmillan.**

MY MISSION TO ISRAEL 1948-1951. *By James G. McDonald. 303 pp. $3.50.* "Middle East diplomacy is brought into sharp focus by this report of the first American Ambassador to Israel." **Simon & Schuster.**

JEFFERSON AND THE RIGHTS OF MAN. *By Dumas Malone. 506 pp. $6.00.* "This second volume of a distinguished biographical appraisal covers Jefferson's European mission during the opening months of the French Revolution to his final year as Secretary of State." **Little, Brown & Co.**

THE LOYALTY OF FREE MEN. *By Alan Barth. 253 pp. $3.00.* "The study of the relationship between individual liberty and national security is an important addition to an expanding literature on a vital question." **Viking Press.**

VOICE OF ASIA. *By James A. Michener. 338 pp. $3.50.* "This first-hand account of present conditions and attitudes in the Far East is a valuable contribution toward an understanding of that part of the world." **Random House.**

THE FAR SIDE OF PARADISE. *By Arthur E. Mizener. 362 pp. $4.00.* "This biography does full justice to F. Scott Fitzgerald both as a writer and as a man representative of his times." **Houghton Mifflin.**

THE CRUEL SEA. *By Nicholas Monsarrat. 510 pp. $4.00.* "A compassionate novel set in World War II which portrays the war at sea with drama, emotion and deep humanity." **Alfred A. Knopf Inc.**

THE CONDUCT OF LIFE. *By Lewis Mumford. 342 pp. $5.00.* "In this penetrating study of man's nature a learned humanist proposes ways to counteract the disastrous tendencies of our times." **Harcourt, Brace and Co.**

CHARLES EVANS HUGHES. 2V. *By Merlo J. Pusey. $15.00.* "This definitive biography depicts a great lawyer and statesman, one of the outstanding Americans of his generation." **Macmillan.**

THE HARPER HISTORY OF PAINTING. *By David M. Robb. 1006 pp. $12.50.* "A history of painting in the Western world from the old Stone Age to the present is offered in this single volume." **Harper & Brothers.**

LIVING IDEAS IN AMERICA. *By Henry Steele Commager. 766 pp. $6.00.* "The heritage of the United States is set forth in this anthology of excerpts from American writers past and present." **Harper & Brothers.**

CATCHER IN THE RYE. *By J. D. Salinger. 277 pp. $3.00.* "The dilemma of modern youth in a world of rapidly changing mores is reflected in this searching psychological study of a 16-year old." **Little, Brown & Co.**

DOMINATIONS AND POWERS. *By George Santayana. 481 pp. $4.50.* "This summation of the philosophy of a brilliant and eloquent mind is provocative reading." **Charles Scribner's Sons.**

NORTH WITH THE SPRING. *By Edwin Way Teale. 366 pp. 32 pp. of photos. $5.00.* "This well-written odyssey of a season records the progress of spring from the Everglades to the Canadian border." **Dodd, Mead & Co.**

THE LIFE WE PRIZE. *By Elton Trueblood. 218 pp. $2.50.* "In this valuable book a Quaker philosopher presents his formula for living wisely and well in what he terms a period of moral depression." **Harper & Brothers.**

VENTURE TO THE INTERIOR. *By Laurens van der Post. 253 pp. $3.00.* "This perspective record of a journey to South Africa is also a sensitive probing of the human spirit." **Wm. Morrow & Co.**

POLICY FOR THE WEST. *By Barbara Ward. 317 pp. $3.75.* "The assistant editor of The London Economist discusses with clarity and simplicity the policies which can be developed by the west in countering the known hostility of the Soviet World." **W. W. Norton & Co.**

HIS EYE IS ON THE SPARROW. *By Ethel Waters* with Charles Samuels. *278 pp. $3.00.* "Outstanding in its sincerity, this is a moving autobiography of a Negro woman who has made a place for herself in the entertainment world." **Doubleday & Co.**

SEVEN DECISIONS THAT SHAPED HISTORY. *By Sumner Welles. 236 pp. $3.00.* "From personal knowledge the author explains war time decisions that played an important part in world history." **Harper & Brothers.**

AUTOBIOGRAPHY. *By William Carlos Williams. 402 pp. $3.75.* "An honest, warm-hearted autobiography of a man who was an artist, a poet and a physician." **Random House.**

MY SIX CONVICTS. *By Donald Powell Wilson. 369 pp. $3.50.* "An interesting contribution to the understanding of modern criminology and penology." **Rinehart & Company.**

FLORENCE NIGHTINGALE. *By Cecil Woodham-Smith. 372 pp. $4.50.* "One of the world's most honored women comes to life in this distinguished biography." **McGraw-Hill Book Company, Inc.**

THE CAINE MUTINY. *By Herman Wouk. 494 pp. $3.95.* "Dramatic power and an underlying sense of values make this somber tale of mutiny in the South Pacific one of the most important novels of World War II. **Doubleday & Company.**

ADVERTISEMENT

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED for TRAVEL

SEEING AMERICA FIRST

LATE last fall, after long weeks of careful planning and $100 in long distance phone calls, a chartered bus rolled down the hilly campus of Bronxville's (N. Y.) Sarah Lawrence College and headed for Charlottesville, Virginia. Inside were twenty students and three professors off on a field trip to study the TVA as part of an experimental course in social science known as The Individual and American Institutions.

Of the twenty girls, one was from Denmark, one from Sweden, one from the French zone of occupied Germany. Two were Negroes, one Canadian, one American. Among the faculty participants were Edward Solomon, once of Mississippi, Sarah Lawrence's director of field work; Bert James Lowenberg, professor of history and faculty trustee; and Edith Yalden-Thomson, professor of economics, a Czech.

What started out as the "one extended group field trip" which the college catalogue had promised became a major excursion in race relations. As the contact man, Professor Solomon, first by phone, then by confirming letter, was forced to play a delicate game with Southern innkeepers and Southern colleges. His problem was to arrange for twenty-four meals and eight overnight stops for a mixed group of whites and Negroes until his field trip rolled through Virginia, Tennessee, and the Carolinas.

"We did not go South on a crusade," Solomon says. "It had been our original plan to go to a small Pennsylvania town, live with the townspeople, study the economics of the community and local trade unionism. Then we thought of studying TVA and getting a comprehensive view of a planned program of social change. We were also interested in getting into the Blue Ridge and Smoky Mountains, in seeing Virginia because it was the seat of our early government, and we were interested in a look at the architecture of the University of Virginia."

Solomon invited students from two other classes to join the trip. When all the bids were in there were twenty acceptances, two of them from Negro students. "Now we could have stayed at Negro colleges, or we could have segregated our Negro students, but we were determined to make this thing as clean as possible," he says. To scratch for places below the Mason-Dixon that would take Negroes and whites, Solomon began calling his friends in the South, collecting folders from travel agencies. A hotel in Knoxville agreed to take the whole group, "but if anyone says anything," the owner insisted, "you must say you are foreign students." Solomon took the proposition to the girls, and they rejected it. "We called back and said we were a mixed group of Americans, and the man said never mind coming."

ONE college in the Carolinas acknowledged they had plenty of room, but the Negro students would have to be put up in the servants' quarters. A well-known woman's college in Virginia told Solomon, "We cannot feed you, and we cannot even give you an interracial conference on the campus." The University of Virginia, Thomas Jefferson founder, advised Sarah Lawrence, "We cannot figure out a way for you to sleep here, and we never had a mixed group eat in the Commons."

The girls from Bronxville didn't sleep at the University of Virginia, but they were the first mixed group to eat in the Commons. They were also

—*Sue Greenburg.*

Professor Solomon, Sarah Lawrence students, and Tennessee farmer—"we did not go South on a crusade."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Italy's Life

OVER 2,000 requests greeted the recent offer of the Italian National Tourist Office, printed here, to send *SR* readers free of charge a copy of *Italy's Life*, No. 4. The demand far exceeded both the expectation and the supply, and the Italian Tourist Office agreed to cover the shortage by substituting the equally elaborate issue No. 9 of *Italy's Life*. An explanatory letter, to have been enclosed with all copies of No. 9, was omitted through an error on the part of the mailing service employed by the Italian Tourist Office, which offers its regrets.

guests at Madison Hall, the YMCA building on Virginia's campus, and Southern students, foreign students, whites, and Negroes mixed happily in one party, talked, danced, played boogie-woogie. A Southern college that had denied them overnight privileges gave the girls a meeting hall and every other kind of courtesy of lodging. When the bus stopped on the campus the college president was on hand to carry baggage. Says Solomon, "Actually it was a big step. In terms of their background they went very far."

Some Southerners went farther. A middle-bracket commercial hotel in Knoxville handed the girls a batch of folders to give to their friends, told them they were the type people they would like to have back, sent them all Christmas cards a few weeks later. Seeking to avoid friction with other guests when the bus arrived at the Martha Washington Hotel in Abingdon, Va., a faculty leader told the manager, "If you will tell me where the dining room is I'll collect our party." Said he, "Let the girls wander around, the hotel is yours."

Solomon eliminated points of friction by using box lunches in lieu of several mid-day stops. Other times the method was skilled diplomacy and a trained understanding of human reaction. From an Ask Mr. Foster travel agency in New York Solomon got a folder advertising a motel near Charlottesville. He called the owner and the conversation went something like this, "I'm told you have a fine motor court down there. We're taking twenty kids over to the TVA, but our problem arises from the fact that a couple of the kids are colored. Now I'm from Mississippi and my father is a Baptist preacher—I understand your situation." There was a long, long pause, then from the other end came the drawl. "I never have taken no colored. Nope, I just can't do it." Solomon was determined not to let go. "Can you give me any advice, perhaps maybe you can help me find a place," he said. "There is a colored hotel in Charlottesville." "Well, you understand how we live up here," Solomon said. "Our girls all eat together and sleep together and we have to find a place where we can live like we do when we're home. Say, how would it be if we took the whole court?" There was the pause again, then Solomon added, "Well, will you let us know?" Finally the man answered, "I hate to lose the business, but I can't take no colored. . . . you say you'll take the whole court?" "Yes, sir," "You say you got two colored girls, eh. . . . I'll risk it if you put the colored girls in a cabin by themselves." "Well, the group's not going to like it," Solomon told him, "but I'll take it up with them. You've come a long way, and I want to thank you for it. We'll take the whole court although we are awfully poor."

THERE was an exchange of letters, and Solomon wrote again asking for numbers of cabins so he could "make out assignments." There was no intention of having the Negro girls sleep in the same bunk. "You may ask why we didn't just let the two Negro kids flop in together. That would have been easiest. But we simply didn't want to do it that way. Actually he rented the empty cabins and we never had to pay for the whole court. That night I asked him if he wanted to see our bunking list. I told him I didn't know who was sleeping with whom. He said, 'Naw.' "

The students had reservations at the same motor court several days later on their way back from TVA. This time the owner came out to the bus, swung up the steps, and peered into every girl's face. Recalls Solomon, "I began to get nervous. You get jumpy on a trip like this. You treat every incident like a combat situation." Finally the Virginian's eyes found the face of Sue Greenburg, the trip photographer. He smiled. "I married myself a new wife and she ain't twenty-eight yet. Pretty as a new speckled pup. I want you to take a picture of us."

There were times when things were not so conciliatory. The girls tripped on the color line once at a gas station rest room. And they reported "considerable unrest" after they joined a queue in a Knoxville cafeteria. If the picture of a mixed group of students traveling together proved palpitating for the South, the local atmosphere had its effect on the travelers too. Said Libby Blank, a white stu-

"Meet you Under the Clock"

RIGHT ACROSS the Thames from Big Ben — on the steps of famed Westminster Bridge.

Meet you there in London this spring . . . or, if you wish, at the *Poet's Corner in the Abbey*. Follow you from there to Oxford with its dreaming spires — and out into the soft green English countryside.

Then, of course, throughout all of England, Wales, Scotland, Northern Ireland.

Run into you again on the ramparts of Harlech Castle. Or at Braemer, watching the Highland Games. And in the mountains of Mourne, marvelling at the sunset.

Then, back in England again. Meet you on the main street of Chipping Campden in the gently rolling Cotswolds. See you in Anne Hathaway's cottage at Stratford-upon-Avon.

Is it a date . . . for Britain . . . soon? See your Travel Agent now, and . . . "Come to Britain."

Send for Free Booklets

For interesting, information-packed booklets about Great Britain, send for this British Travel Association package today. It includes the following material:

Art Galleries and Museums in Great Britain
American Associations
Namesake Towns
Historic Centers

Write British Travel Association, Box 63, 336 Madison Avenue, New York 17, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Where Do You Want To Go?

France? Brazil? West Indies? Hawaii? Mexico?

Read what the Christian Science Monitor says about a new way to travel that sometimes costs ⅓ to ½ less.

By the travel editor of The Christian Science Monitor:

Many fascinating travel booklets pass over this desk in the course of a year but the one that arrived the other day so interested this department that it cost the office several hours of work in order that we might absorb its content. The booklet is entitled, "Travel Routes Around the World" and is the traveler's directory to passenger-carrying freighters and liners. In no time at all you find yourself far out to sea cruising along under tropical skies without a care in the world. You find yourself docking at strange ports and taking land tours to those places you long have read about. Most interesting of the vast listings of ships are the freighters which carry a limited number of passengers in quarters comparable to the luxury offered in the so-called big cruise ships which devote most of their space for passengers.

The booklet first of all answers the question: What is a freighter? The modern freighter, says the booklet, ranks with the de luxe passenger vessels so far as comfort and accommodations are concerned.

LARGE ROOMS WITH BEDS

It is important to realize that in most cases today, freighter passengers are considered first-class passengers, although the rates charged are generally on a par with either cabin or tourist class fare. Most passenger-carrying freighters, to quote the booklet, have their private bath and shower, and these cabins offer beds, not bunks. The rooms are generally larger than equivalent accommodations aboard passenger ships, and the cabin of a modern freighter is sometimes even twice as large as first-class cabins on some of the older passenger ships. It goes without saying that your room is on the outside, and amidships, the most expensive of all locations, for which you are usually charged a premium over the advertised minimum fares on passenger ships.

This booklet points out that it is frequently astonishing how low freighter fares are as compared with passenger ship fares: for example, less than one-half of the passenger ship fare to California is the amount asked on freighters. On most of the longer runs, the difference in favor of the freighters is regularly from a third to half of the passenger ship fare.

SERVICE AND MEALS RATED EXCELLENT

Service and meals on a freighter leave little to be desired. You will be treated with consideration. Stewards will go out of their way to make your voyage pleasant. On ships with East Indian stewards you will be waited on almost hand and foot, in a manner that is completely unknown to Americans and most Europeans.

Foreign ships offer their own specialties, says the booklet. Thus vessels in the East Indian trade serve Rijkstafel (or King's Table), the East Indian dish which can run to as many as 50 different courses. Scandinavian ships serve smorgasbord every day, and some of their desserts (like strawberries smothered in a huge bowl of whipped cream) are never forgotten. Another feature of freighter travel is in its informality. No formal clothes are needed. Sports clothes are enough.

Other valuable information such as how to tip, shipboard activities, and costs are covered in the booklet, "Travel Routes Around the World."

Some of the trips listed include a trip to England for $160, a 12-day Caribbean cruise for $240, or a leisurely three-month Mediterranean voyage for $500.

The booklet is published by Harian Publications, Greenlawn, New York, and may be obtained by sending to the publisher.

So, when it arrives, all you need to do is sit down and take your choice. The booklet lists literally hundreds of ocean trips.

$1 sends you this up-to-date guide plus

LANDS IN THE SUN. Where to stay a while—even retire—in the West Indies, Mexico, Guatemala, and other lands to the south where the dollar buys so much more.

To get your copies, simply fill in coupon below and mail today with $1 bill to Harian Publications, 94 Parkway, Greenlawn, New York.

To HARIAN PUBLICATIONS,
94 Parkway, Greenlawn (Long Island), New York.

I have enclosed a $1 bill. Please send me **TRAVEL ROUTES AROUND THE WORLD**, and **LANDS IN THE SUN**. You will refund my money if I am not satisfied.

PRINT NAME .....

STREET ADDRESS .....

CITY ..... STATE .....

☐ Check here if you want special $2 offer, which includes the two books listed above plus **THE SEAFARER'S TRAVEL FOR LESS KIT**. This kit includes three publications which tell you all about choosing a cabin, which radio to take, etc. It answers the hundreds of questions which every traveler wants to ask about ships and the sea. Travelers say it helps double their fun and saves them money. Just check the box and mail two $1 bills.

Here is your guide to

HAITI

Only hours away. You can be there to enjoy its year-round swimming . . . night clubs with songs . . . dances and drums . . . International Casino . . . creole and french cuisine . . . exciting spearfishing . . . historic monuments and exotic Mardigras.

Write today for your free copy of this booklet to:

Haiti Tourist Information Bureau
Official Government Agency
30 Rockefeller Plaza
New York, N. Y.

AUTHORS' OPPORTUNITY

You CAN have your book published. Our editorial, advertising and distribution facilities are at your service through our subsidy publishing plan. Send us your manuscript for review, or write for our free Authors' Manual.

COMET PRESS BOOKS—Dept. S.D.
11 West 42nd Street, New York 36, N. Y.

MIDDLEBURY COLLEGE

SUMMER SCHOOL of ENGLISH
at Bread Loaf, Vt.

JUNE 25—AUGUST 9

Special lecturers include:

Robert Frost — **Katherine Porter**
Shirley Jackson — **Allen Tate**

Bread Loaf School of English is located on the college's lovely mountain campus. 33rd session includes graduate courses in English and American literature, writing and dramatic art, criticism and teaching, the novel and poetry. Varied evening events. Informal lectures, conferences by distinguished visitors. Nationally known staffs, intellectual, congenial, stimulating atmosphere. Early application advised.

Write regarding admission, courses, degrees:

SUMMER SCHOOLS OFFICE
MIDDLEBURY COLLEGE MIDDLEBURY 3, VT.

1952 MUSIC TOUR

Ten Countries . . . from Spain to Scotland including tickets to 14 musical events in Bayreuth, Salzburg, Edinburgh, Lucerne, Madrid, Covent Garden, Sadler's Wells, Interlaken, Rome, Paris.

All-Expense Tour

July 5th to September 10th, 68 days by ship $1465

July 14th to August 26th, 44 days by air....$1495

THE AMERICAN TRAVEL COMPANY
11 West 42nd Street, New York 36, N. Y.

dent from Brookline, Mass. "I didn't feel relaxed until we were in the dining room in Philadelphia. It was a thoroughly awkward and uncomfortable situation. I felt as though I had to go out of my way continually to prove that Martie and Joan were my friends.

ASIDE from its study of TVA and its lesson in race relations the Sarah Lawrence field trip also provided an inspiration for other mixed groups who seek to meet and study in the South. Solomon has had a call from a group of Negro and white social workers who are trying to hold a conference in the Carolinas. There has been word from the CIO, which has been trying unfruitfully to arrange an interracial meeting of organizers in Knoxville. Mills College is planning a mixed trip to Williamsburg, and Sarah Lawrence itself is planning a new and possibly mixed trip to Washington.

For its frequent bold line of departure from the deep ruts of time-worn educational systems Sarah Lawrence has lately found itself, like many another U. S. institute of learning, the target of attacks from extreme right and left. Louis Budenz ripped Sarah Lawrence and twenty other colleges including Wellesley, Harvard, Chicago, and Amherst in an article in the November issue of the *American Legion Magazine* entitled "Do Colleges *Have* to Hire Red Professors?," subtitled "Parents Can Rid Themselves of Communists Who Cloak Themselves in 'Academic Freedom.'"

The day the trip left, Sarah Lawrence was denounced by *Counter Attack*, which publishes "Red Channels," and also by the Communist *Daily Worker*, which blasted what it called a "Jim Crow tour." A leftist paper called *New Foundations* tried without much success to stir up the Negro press. The atmosphere created by unsegregated tours into the South (and such other Sarah Lawrence departures as unsegregated Negro students, no chapel services, no Jewish quota) stirred a new barrage from local Legion posts, from Allen Zoll, who was a force in the Pasadena incident, and other groups who oppose progressive education. The links in the attacking forces could be traced all the way to Washington.

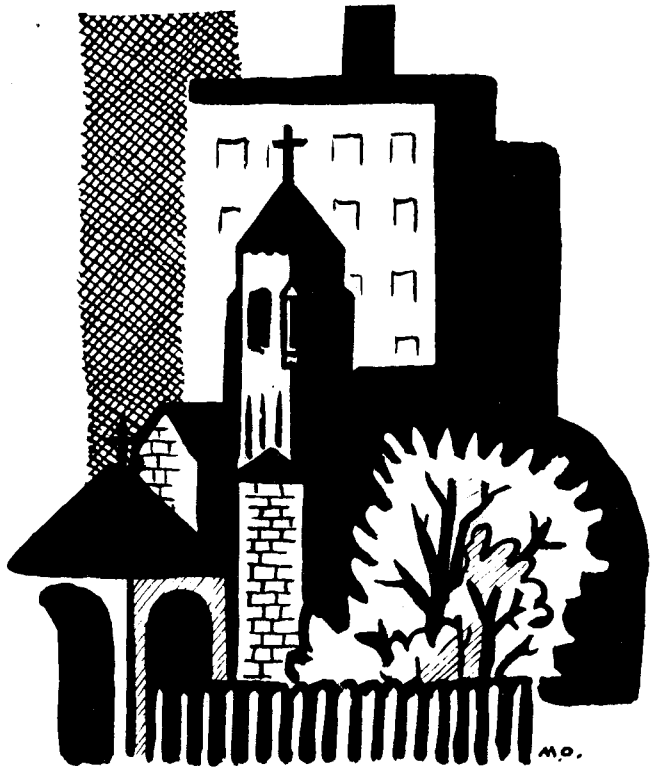
At last look Sarah Lawrence's principles of academic freedom were being upheld by 175 citizens of the wealthy suburb of Bronxville who appeared spontaneously with a petition deploring the Legion for having made a "private conviction" the "equivalent of a legal right."

—HORACE SUTTON.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Bible: Guide to the Self

THOMAS SUGRUE



OF THE making of books about the Book of Books there is no end, nor should there be. Reading the Bible is one of the great experiences open to a literate man; it involves him in what seems in the beginning to be only a haphazard epic about a desert people and their tribal deity, but which gradually unveils itself to display the subtle, devious, cunning, incomprehensibly complex plot of God and man, a drama which involves that "I am" of the individual with the "I am" which lies beyond him, in the total consciousness of the universe. It is therefore an immersion not only in self-discovery, but in self-realization, and the pleasure of it cannot be surrounded by too many accoutrements, too many supporting comforts, too many guides to a deeper penetration into the enjoyments it offers. The incredible thing is not that this document continues to inspire from those who study it a continuous commentary—each man describes what he finds in it, and each man finds in it the essence of himself—but that in the enlightenment of our age of discovery this instrument for the most important of discoveries, knowledge of self, should have been abandoned. In the half century during which we developed an audience for motion pictures, radio, television, slick fiction, digest magazines, and comic books, we have also raised up a generation which has not read the Bible. It is difficult to envision a more serious handicap for our culture.

How this misfortune came to pass is not unreasonably obscure. The Bible is a superb example of objective art; its point of view is not even that of God; the axis of its plot is neither God's will nor the discovery of that will by man. The center on which all of the action turns is the discovery by man that only in subscribing to the will of God and in carrying it out—in self-consciously infiltrating himself into the harmony of the universe—is the peace which he seeks to be accomplished. Subjective art does not operate from this center; its position of observation is the field of action; its plot is the application, by trial-and-error, of man's will to various alternatives, until one is found which, because it eases the daily pain of his physical existence—his hunger and cold and illness and melancholy—provides him with an illusion of peace. In subjective art only the "I am" of the individual is visible; in objective art the "I am" of the individual and the "I am" of God, drifting now away from, now toward, one another, are both to be seen. Subjective art is the natural product of a society which accepts ease of pain as a substitute for peace; objective art is the expression of culture dedicated to the endurance of pain as a ransom for peace.

Nearly all of us now in the world have accepted ease from pain, the false peace of body, as a substitute for what we really desire, the peace of mind which comes whenever the "I am" of the individual brushes, however lightly, against the "I am" of God. Our art is therefore subjective. Objective art exists only in great classics of myth, scripture, and epic left to us by the civilizations of the East, which at their peaks acknowledged life as a conflict in which God seeks by artifice and trickery to recover the treasure he has buried in man. One of these monuments is the Bible; it came into the West with Christianity and with the Jews, who were exiled after the fall of Jerusalem and the destruction of the Second Temple in 70 A.D. It became the Book of Western society; it had no rivals and its redemptive themes were considered valid among the peoples of Europe and the British Isles. The culture these people constructed, however, and which was transported piecemeal to America, developed toward the subjective point of view of the individual; its wisdom grew from investigation of alternatives from probing with its mind into the structure of natural law and from observing in the body of its society the effects of fulfilled appetites. The objective point of view of the Bible was obscured by the subjective point of view from which it was studied and read; its symbolism was lost; its mysticism was disregarded; its relation to the totality of life was ignored. It came to be looked upon as a specifically religious document, and religion itself declined

---

Thomas Sugrue is the author of "A Catholic Speaks His Mind on America's Religious Conflict," to be published later this month by Harper.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

from a way of life to a department of life.

GRADUALLY the Book was read less and less by the thoughtful and the creative, and more and more by the literal minded, who took its words as the words of God, and interpreted them at superficial and physical levels. It was attacked by scholars and reduced from a Creator's best-selling masterpiece to an anthology of Hebrew literature badly translated and dubious in the authenticity of its facts. It fell from grace even in the popular mind; to read the Bible became *de trop*; it was no longer 'the thing to do", in the 1920's simply nobody who was anybody would be caught dead looking into it.

By that time its personal appearance was against it; its format was old-fashioned, and with double columns, small type, and thin paper, reading it was an effort, particularly when the brightness of its symbolism was not visible and the glory of its redemptive theme was not appreciated. A young American of that decade was irritated by the idea of giving God a starring role in his life; he preferred to play the lead himself, and to give second billing to his favorite girl.

He was also irritated by the trouble the Bible gave him in his study of English literature. He found the great creative works of his language mixed with quotations from the Book, and not having read the Book, he was harassed into attacking it through its concordance, for the sake of his grades in college and for the sake of his face with literate members of the older generation. The fact that he had also not read Bulfinch's mythology handicapped him further in the field of literature, especially when he read poetry; in the end he skipped through this book too. But in the real end—the end of his response to these traditions of our cultural past—he swung into a deep appreciation of modern writing, where the references were to Route I, Mademoiselle from Armentières, and Al Capone (he avoided a certain novel beginning, "Strong, stately plump Buck Mulligan," because it was filled with symbolism and the redemptive theme).

The redemptive theme has one great natural enemy—success in the world. When the living is easy, the Devil is a logician. Why leave the comfort of the flesh to seek a peace of the spirit? Why not tarry a while on the road to heaven? There is no deadline for arrival, and the beer is good and cheap. In times when ease from pain is simple to achieve only the mystic keeps on with the journey of the soul, the search for the presence of good. Beer palls on him quickly; he has a savage appetite for pleasure, and nothing will satisfy him but the touch of his "I am" against the "I am" of God.

With only success in the world and the literature of his contemporaries (". . .he held the small child-like breast in his hand; I've got to get the dough, he thought, I'll kill Charlie and clean his keister and we'll be in Tia Juana for the first race Wednesday. . ") he was a lost lad in the decade of the Depression, in the years of World War II, and in the agonies of the Cold War, when it became obvious that man's effort to write his own script, play the lead, and direct the drama of his existence in the world was producing a dismal flop.

He is not inclined yet to change his megalomaniacal point of view, but he is hedging. His mind has discovered that matter is, as the Oriental mystics said long ago, an illusion, being a series of postures by something called electricity. He knows that movement —movement at terrific speed—is the natural state of this illusory matter. He knows that the quiet he seeks, the peace for which he longs, is not absence of movement, but harmony of motion. He is on the edge of realizing that harmony of motion throughout the universe is the "I am" of God, that the feel of this harmony is love, and that the touch of it by his "I am" is heaven. With a little coaxing he will again take up the Bible.

The coaxing is being done. There is a Bible trend in the book business; there is a series of attempts to put the Book into modern format, to equip it for the digest-conditioned minds of contemporary Americans. There are supplementary volumes which supply historical background; there are inter-

Bibles to Be Read

FOUR outstanding examples of the new trend in Bible publishing have recently been put into general circulation. One, "The Reader's Bible" (Oxford, $6.50), makes its appeal on a simple physical basis. It presents the complete text of the Authorized or King James Version—with the Apocrypha added—in modern format, with the original preface and a set of brief but scholastically sound introductions to various sections of the text. It's a beautiful volume, as easily and as pleasantly readable as a book can be.

Another cosmetic triumph is "The Home Bible" (Harper, $6), arranged by Ruth Hornblower Greenough, who in a wise and reverent labor of love has shortened the Authorized Version and presented it as a continuous narrative. As a result, the Book's impact as literature is sharpened and its plot of ascent and redemption is kept steadily in focus. For illustrations there are drawings of William Blake, and for practical help there are maps and indices. It's a lean and lovely treatment of the great translations, with both the beauty and the meaning of the text accented for the reader.

"The Living Bible" (Viking, $3.75) is also a shortened form of the Authorized Version. Its editor, Robert O. Ballou, has divided the historical parts of the Old Testament into biographies of the great Hebrew heroes. He has mixed the first three Gospels into a single story, and added the Fourth Gospel in its entirety. St. Paul's letters are arranged according to subject matter, and the Book of Job appears as a drama. The streamlining is sound and the arrangements, groupings, and associations will help young readers to remember more easily who was who and who did what to whom.

"The Interpreter's Bible" (Abingdon-Cokesbury, $8.75) is a great and needed work in the synthesis of Bible knowledge and study. When completed it will offer a commentary in twelve volumes containing not only everything of significance which has been discovered about the Bible but in addition a mass of material for interpreting it. It is devised as an instrument for the teacher and the preacher. Volume Seven, the first to be released, contains articles on Matthew and Mark, divided into three parts for each Gospel — Introduction, Exegesis, and Exposition. Two versions of the text, the Authorized and Revised Standard, are used, running in parallel colums. Each page contains text, Exegesis, and Exposition, making authority, scholarship, and wisdom easy to consult and convenient to use.

The Bible, first and greatest of best sellers, is more than holding its own. As in other years, it will outsell during 1952 every one of the approximately 10,000 other books published in the United States. —THOMAS SUGRUE.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

pretations which assay scholastic criticism and trace the adventures of the Book in manuscript; there are Bible dictionaries and Bible encyclopedias and Bible geographies.

The mystical symbolism of the Book is still unavailable, since the Christian theologians who sabotaged it did a good job, and its form has not yet been reconstructed from the fragments that are at hand. The new reader will therefore not find in his commentaries a satisfactory explanation of why the angel struck Jacob on the thigh. But he will find almost everything else, including the genius of objective art, which will cause him to realize how limited and centripetal is the genius of subjective art. It may be, if he persists in his reading, that an angel will strike him also on the thigh. If that happens the redemptive theme will come alive for him, and he will know what his business in life is meant to be.

His business is to settle for the beers he has had and to be on his way, taking up again his search for the presence of God. If he follows the tips in the Book, he will go directly through the heart of his neighbor, and enter heaven leaning on the arm of someone he has helped.

In his free hand he will carry his copy of the Bible. Whether it is in the old-fashioned format, with full text and a concordance, or whether it is one of the new, big, bright, easy-to-read, competently edited, compressed, smoothly interpreted, hard-cover copies, probably will make no difference. Once he is arrived at his goal he won't need it anyhow. But until he does it is indispensable.

—By Clare Leighton for "The Book of Psalms."

Expanding Man in an Expanding Universe

JULIUS STULMAN

IT IS a difficult thing for most people to talk naturally and directly about religion and God now, in the middle of the twentieth century. Either we fall immediately, as believers, into the formal and obscure language of sectarianism; or, as doubters and non-believers, we try to avoid the subject altogether.

Yet in this confused and tragic period we cannot for all our learning escape the age-old questions about the nature of man and the nature of the universe around us. Only as we can come up with some meaningful answers to those questions about who we are and what we can become and where we fit into the vast scheme of things, can we hope to deal with the threats to sanity and survival that press in upon us from many sides. There is no more vital task before us.

The key to the nature of man, the key to the nature of the universe, the key to the relationship of man to man and to the universe, I believe, lies in what might be called the concept of pattern—an evolving, growing, expanding pattern. The pattern of man's continued evolution is not confined to physical change. There is a vast field for growth and change in his mental and spiritual development. But this development depends on his ability to understand that change is a basic law of nature.

The same thing applies to human society. Through the centuries men have come together in families, in clans, in villages, in tribes, in duchies, in kingdoms—and now finally in nation-states. Each stage of social evolution had its purpose and function and value. Some of those stages have and will continue to have great and primary value.

Yet the family which makes itself the final social end for its members will be eliminated or crushed. The nation which undertakes to run roughshod over other nations will eventually create so strong a coalition against itself as to bring on its own defeat. Any ideology or socio-economic pattern which undertakes to impose itself upon the whole world will bring on its own destruction.

The leaders of the Soviet Union today are posing as the champions of the underdeveloped areas and their peoples, as the source of the strength and the knowledge which will unite the world, giving it peace, order, and lasting prosperity. But their objectives and their strategy are not in harmony with the laws of social growth. They do not understand change as a process. They do not understand the growing, evolving nature of the individual. They do more than merely deny the existence of a Great Design. They proceed on the assumption that a Great Design is entirely beyond the possible.

Yet man does not live in a void. Order, harmony, pattern are not products of a void. They reflect in resonance the harmony and pattern of the universe. The earth is only one small speck in this solar system, and there are many solar systems in this particular galaxy. And there are, we are told, galaxies beyond galaxies beyond our own. Each macrocosm turns out to be the microcosm of something vastly larger. Turn to the universe of atomic and molecular structure. Nobody has ever seen a molecule or an atom, yet we know they exist, and we have learned how to describe their structure. Depending upon the pattern in which neutrons, protons, and electrons come together—the field they create—we get every element known to man.

Or take the cells of the body. We know that the body is made up of millions of minute cells grouped together in different patterns to produce the different organs. And what lies behind the different patterns? Purpose and function.

IT IS also interesting to note that as these cells evolved from the amoeba stage upward they became more dependent on each other. They had to form cooperative fields, determined by their continuously changing patterns, in order to live. The new structure thus created was more than

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the sum of the original parts. It was the parts plus—plus the new field created by the new structure or pattern.

The key to the whole great mystery is pattern, structure—which, to borrow from the physicists, means field created by that pattern. Therefore, we can say that nothing exists but fields in complex, balanced interrelationships.

We search for truth, but we never completely embrace it. As we approach it, truth expands. We, too, must expand and grow to keep in harmonious resonance with the expanding truth.

How? First of all, I believe, by integrating our inner selves; then by integrating ourselves with our fellow men—sharing actively in the common burdens and responsibilities and opportunities of mankind; then by working to integrate our own pattern and the pattern of our society with the pattern of the universe. And how do we do all that? The best answer yet devised by man is through religion.

Religion, as I see it, is a methodology for knitting together our own individual pattern and relating those individual patterns to the Great Design of the universe, for reminding us that we are in "process of becoming" and that it is our function to grow and develop. Prayer is at the heart of all meaningful religion because it is a process by which we integrate our lives into a harmonious pattern. It is a means by which we can reach out and bring ourselves and our own personal pattern into touch with the great pattern of the universe. Prayer is of course not just a ritualistic mumbling of words. Prayer is an attitude, a dedication, a focusing of mind and heart. The words one uses are but the echo of one's inner song of devotion.

Man's task is to seek to set his own pattern in harmony with the Great Design of God's universe, to draw strength from it, and to relay it to others. Prayer can give man an awareness of that universal pattern. The truth cannot be trapped and held in the hands. Much of it must be taken on faith.

FAITH is the act of projecting oneself into the unknown, of going forward to meet the future in the assurance that it is the pattern and the process that count, not the facts of the moment. Faith is navigating by the stars instead of by the passing waves that roll and toss your boat.

There is another aspect of religion that must never be forgotten. This is the doctrine, common to all great religions, which says that creation requires sacrifice and giving. We do not make sacrificial offerings on a smoking altar any more. But the doctrine of giving of ourselves, our time, our energy, our resources to others and for others — that again is a basic truth that religion seeks to teach us. However, we must understand that this is but one step of the way and must not be taken for the whole.

If all this is true, why isn't it universally recognized and accepted? Why don't we live by it?

I have at least a tentative answer. The old order, the old pattern will not give up anything of its identity, of its sovereignty, of itself, until it can see that its sacrifice is in the interest of a greater good of which it can still be a part. And it wants to know, further, that there is a meaningful, harmonious knitting together of the various patterns as they make mutual sacrifices and come together. It wants to know that there is still further growth and development of a greater whole ahead which will in return bring benefit to the original species or pattern. Otherwise, why should any cell, any desire, any individual, any tribe, or any nation give up anything?

It won't. The process of growth is the process of giving up something of the lower order to achieve a somewhat higher order which in turn gives up something of itself to achieve a still higher order—and yet which still preserves the essential value of each along the way. The struggle, the crisis at each stage of advancement, is to determine whether the new structure being created can in fact knit together the various component patterns in balance and harmony and give back to each component more than it originally had. The whole must be more than its fractional percentage of the whole. The getting comes through giving. This is a law of the universe.

The reverse of all this is idolatry. Idolatry is taking the part for the whole, taking a fixed position and staying there, glorifying the passing phase as the permanent pattern.

What it all comes down to, I think, can be said very briefly and simply. We live in an orderly, purposeful universe which operates according to growing, evolving patterns—from the atom to the living cell to the human being to the galaxy a hundred thousand light years across. We are akin to everything that exists in this universe. The challenge to us is to integrate ourselves within ourselves; then, as integrated whole beings, to harmonize and unify our society; and, beyond that, to seek to integrate ourselves and our society with a Great Design of the universe. That is the high adventure to which religion calls us.

For Protestants

DR. ELTON Trueblood, leading Quaker philosopher-author, recommends the following for Protestant Lenten reading. His "The Life We Prize," added by *SR*, brings the total to twenty-six.

MAN AND STATE. By Eivind Berggrav. Philadelphia: The Muhlenberg Press. $4.

LOVE IS NO LUXURY. By Marjory Louise Bracher. Philadelphia: Muhlenberg Press. $1.50.

ONE MOMENT WITH GOD. By Edward L. R. Elson. New York: Doubleday & Co. $1.25.

THIS IS THE DAY. By Theodore Parker Ferris. Chicago: Wilcox & Follett. $2.50.

THE LIFE WE PRIZE. By Dr. Elton Trueblood. New York: Harper & Bros. $2.50.

RUFUS JONES SPEAKS TO OUR TIME. By Harry Emerson Fosdick. New York: Macmillan Co. $4.

A BETTER HOPE. By Charles Ray Goff. New York: Fleming H. Revell Co. $2.

THE SUPERSTITIONS OF THE IRRELIGIOUS. By George Hedley. New York: Macmillan Co. $2.50.

JUDAISM AND MODERN MAN. By Will Herberg. New York: Farrar, Straus & Young. $4.

THE CHRISTIAN IN POLITICS. By Jerry Voorhis. New York: Association Press. $1.75.

LADDER OF LIGHT. By Harold B. Walker. New York: Fleming H. Revell Co. $2.25.

GO INQUIRE OF THE LORD. By Gerald Kennedy. New York: Harper & Bros. $1.50.

WORLD FAITH IN ACTION. Edited by Charles T. Leber. Indianapolis: Bobbs-Merrill Co. $3.

SO WE BELIEVE, SO WE PRAY. By George A. Buttrick. Nashville: Abingdon-Cokesbury Press. $2.75.

PROTESTANT THOUGHT IN THE TWENTIETH CENTURY. Edited by Arnold S. Nash. New York: Macmillan Co. $3.75.

THE CHRISTIAN SACRIFICE. By Norman Pittenger. New York: Oxford University Press. $3.50.

DEEP IS THE HUNGER. By Howard Thurman. New York: Harper & Bros. $2.50.

A MAN CALLED PETER. By Catherine Marshall. New York: McGraw-Hill Book Co. $3.50.

YOUR CHURCH AND YOU. By Fred P. Corson, D.D. Philadelphia: John C. Winston Co. $2.50.

CHRISTIAN KNOWLEDGE OF GOD. By James Harry Cottom. New York: Macmillan Co. $2.75.

THE MODERN REVIVAL OF CHRISTIAN FAITH. By Georgia Harkness. Nashville: Abingdon-Cokesbury Press. $2.75.

THE LIFE OF THE SOUL. By Samuel H. Miller. New York: Harper & Bros. $2.

THE COMING OF AGE OF CHRISTIANITY. Edited by Sir James Marchant. Chicago: Henry Regnery Co. $2.50.

RELIGIOUS FAITH AND WORLD CULTURE. By William Loos. New York: Prentice-Hall. $5.

THE ONE CHURCH. By Clarence T. Craig. Nashville: Abingdon-Cokesbury Press. $2.

QUESTIONS PEOPLE ASK. By Robert P. McCracken. New York: Harper & Bros. $2.50.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Messages for Everyman

A Survey of the Year's Religious Books

KENNETH D. MILLER

LOOKING over the hundreds of religious books published since Lent last year, one thing becomes quite apparent: The American people want their religion presented to them in popular, attention-getting form. This was the secret of the success of the late Peter Marshall, whose life story, "A Man Called Peter," is among the current best sellers. There is nothing profound, nothing really original about Marshall's religious message. But it is couched in a language and a style that is fresh and original, not to say breezy, and "the common people heard him gladly." The same is true of Fulton Oursler's version of the Old Testament written in newspaper and magazine English. These books reach the best-seller lists when many other better religious books do not, for the same reasons that the New York *Daily News* outsells the *Times* and *The Reader's Digest* the *Atlantic Monthly*.

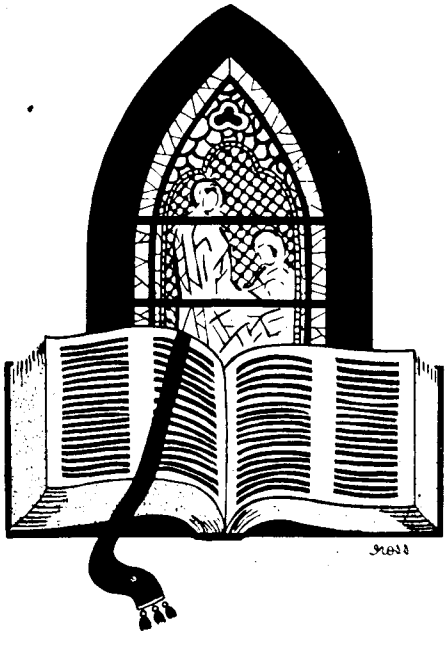
If the new books are a criterion, the central issues in American religious life are three: (1) the question of the place of religion in education; (2) the position of Catholicism in the world; and (3) the relationship of religion to psychotherapy. The "timely" books deal with one or another of these subjects, but the devotional, biographical, historical, and sermonic books are more apt to be concerned with the really eternal verities.

The two new books most apt to live through the years are in the field of theological and Biblical scholarship. The publication by the University of Chicago Press of the first volume of Professor Paul Tillich's "Systematic Theology" provides the rapidly growing "neo-orthodox" school of Protestant theology with a basic textbook which it has so far lacked. No work of Biblical scholarship has been published in many a year to compare in practical usefulness with "The Interpreter's Bible" (Abingdon-Cokesbury), the first volume of which is reviewed in this issue.

On the place of religion in education a really definitive book remains to be written. "Christ and Culture," by H. Richard Niebuhr (Harper), and "God in Education," by Henry P. Van Dusen (Scribner)—both of which are reviewed in this issue—are the best in this field. William F. Buckley, Jr.'s "God and Man at Yale" has generated more heat than light on the subject, as have most of the magazine articles and public pronouncements.

The debate in press and pulpit on the place of Catholicism in the world today has been sharpened by the controversial issue of the ambassadorship to the Vatican. A book by Thomas Sugrue, a Catholic layman, opposing the Vatican appointment is scheduled for early publication by Harper. On the broader question of the relation of church and state, religion and democracy, James H. Nichols's "Democracy and the Churches" (Westminster) is the most solid Protestant contribution. Those who have been awaiting a Catholic reply to Blanshard, *et. al.*, should watch for a book by Dom Aelred Graham entitled "Catholicism and the Modern World," to be published by David McKay in March.

The most comprehensive of the many books published dealing with religion and psychotherapy is "Psychology, Religion, and Healing," by the gifted pastor of London's City Temple, Leslie Weatherhead (Abingdon-Cokesbury).



For devotional reading the Protestant Elton Trueblood and the Catholic Ronald Knox are almost always stimulating. But compared with the devotional classics, of which we are having many new editions, all modern devotional literature seems shallow.

Preachers who enjoy reading sermons and laymen who want to know what sort of preaching is going on should be on the lookout for the sermons of Gerald Kennedy, Arnold Lowe, Lewis Dunnington, Ralph Sockman, and Robert J. McCracken if they are interested in vivid and original presentations of the gospel message.

Devotional Books

STRENGTHENING THE SPIRITUAL LIFE. By Nels F. S. Ferré. Harper. $1. Nels Ferré is best known as one of the most brilliant of the younger Protestant theologians. In this book, however, he reveals himself as a deeply spiritual person with a message about personal religious life which is fully as important as his learned treatment of theological subjects.

The book is based upon the experience that Professor Ferré and his family have had in developing together a life of prayer and devotion linked to the practice of Christianity in daily life. Very helpful suggestions are made as to how private prayer and family devotions may be maintained under the hectic conditions of modern life.

STIMULI. By Ronald Knox. Sheed & Ward. $2.25. Anything that Monsignor Knox writes deserves attention and generally gets it. He is one of the outstanding Roman Catholic churchmen in Britain. A scholar of the first rank, he recently completed the first Catholic translation of the entire Bible into English in over 350 years. His "Mass in Slow Motion" was a masterpiece of popular interpretation of Catholic ritual.

The present volume consists of a selection from sermonettes originally published in the London *Sunday Times*. They are short, pithy, deeply spiritual, and entirely free of dogmatic sectarianism. The book could not be more appropriately titled.

CREATE AND MAKE NEW. By Austin Pardue. Harper. $1.50. Written especially for Lenten reading, this book reflects the experience which the Bishop of the Episcopal Diocese of Pittsburgh has had with radio broadcasting. For he is consciously aiming at the theologically untrained laity.

Too many devotional books are long

Kenneth D. Miller, an ordained Presbyterian minister, is president of the New York City Mission Society.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For Catholics

THIS list of recommended books for Catholic Lenten reading was drawn up by Reverend Francis Beauchesne Thornton, book editor of the *Catholic Digest*. Father Thornton's own new book, "Alexander Pope: Catholic Poet," deserves a place on such a list, so we have added it.

THE ASCENT TO TRUTH. By Thomas Merton. New York: Harcourt, Brace & Co. $3.50.

THE LITTLE FLOWERS OF SAINT FRANCIS. By Saint Bonaventure. New York: E. P. Dutton & Co. $1.45.

INUK. By Roger Buliard. New York: Farrar, Straus & Young. $3.50.

BELLS ABOVE THE AMAZON. By Arthur J. Burks. New York: David McKay Co. $3.50.

COLOR EBONY. By Helen C. Day. New York: Sheed & Ward. $2.25.

MY RUSSIAN YESTERDAYS. By Catherine De Hueck. Milwaukee: Bruce Publishing Co. $2.50.

THREE TO GET MARRIED. By (Bishop) Fulton J. Sheen. New York: Appleton-Century-Crofts. $3.

BEYOND EAST AND WEST. By John C. H. Wu. New York: Sheed & Ward. $3.50.

THE EXTERNALS OF THE CATHOLIC CHURCH. By Rt. Rev. Msgr. John F. Sullivan, D.D. New York: P. J. Kenedy & Sons. $4.50.

ALEXANDER POPE: CATHOLIC POET. By Francis Beauchesne Thornton. New York: Pellegrini & Cudahy. $4.75.

GOD IN OUR DAILY LIFE. By Hilda C. Graef. Westminster, Md.: Newman Press. $3.25.

EUGENIO PACELLI: POPE OF PEACE. By Oscar Halecki. New York: Farrar, Straus & Young. $3.50.

LETTERS TO THE MARTYRS. By Helen Walker Homan. New York: David McKay Co. $3.

I LIVE AGAIN. By Princess Ileana of Romania. New York: Rinehart & Co. $4.

HOURGLASS. By John W. Lynch. New York: Macmillan Co. $2.

SAINTS FOR OUR TIMES. By Theodore Maynard. New York: Appleton-Century-Crofts. $3.50.

THE PILLAR OF FIRE. By Karl Stern. New York: Harcourt, Brace & Co. $3.50.

THE BETROTHED. By Alessandro Manzoni. Translated by Archibald Colquhoun. New York: E. P. Dutton Co. $5.

THE EAR OF GOD. By Patrick J. Peyton. New York: Doubleday & Co. $2.75.

THE GATES OF DANNEMORA. By John L. Bonn. New York: Doubleday & Co. $3.

FATHER PAUL OF GRAYMOOR. By David Gannon. New York: Macmillan Co. $4.

LIFE OF JESUS. By François Mauriac. Translated by Julie Kernan. New York: David McKay Co. $3.

THE GREATEST CALLING. Edited by Rawley Myers. New York: Denis X. McMullen Co. $2.25.

WHAT CATHOLICS BELIEVE. By Josef Pieper and Heinz Raskop. New York: Pantheon Books. $2.

THE LONG LONELINESS. By Dorothy Day. New York: Harper & Bros. $3.50.

BISHOP SHEIL AND THE CYO. By Roger L. Treat. New York: Julian Messner. $3.

on exhortation and short on definite and specific counseling as to how spiritual aims are to be realized. Bishop Pardue is careful to spell out a suggested technique for Lenten self-examination and recreation. The theme of the book is based on the author's study of the use of the word "heart" in Scripture and in the Book of Common Prayer and calls upon Christians to "create and make new" contrite hearts. Bishop Pardue makes apt religious use of the insights of psychotherapy.

Protestant Thought

PROTESTANT THOUGHT IN THE TWENTIETH CENTURY: Whence and Whither. Edited by Arnold Nash. Macmillan. $3.75. In recent decades the Protestant world has been caught in a maelstrom of seething ideas. "Neo-orthodoxy," "realism," "liberalism," "idealism," "humanism," "fundamentalism"—what are the issues at stake in these often conflicting ideas in philosophy, in theology, in Christian ethics, in Christian education? This symposium should help the confused Protestant to understand the background and appraise the validity of current theological trends. The thirteen contributors are outstanding scholars in their respective fields.

A PROTESTANT MANIFESTO. By Winifred E. Garrison. Abingdon-Cokesbury. $2.75. This is no throwing down of the gauntlet to the non-Protestant world as the title might suggest. Rather it is an attempt to answer in clear and concise form three questions: What is Protestantism? What do Protestants affirm? What do they deny?

Dr. Garrison, the literary editor of *The Christian Century,* endeavors to answer these questions by giving the historical background of the main Protestant bodies, by pointing out what Protestantism has in common with other faiths and what positions may be said to be distinctively Protestant. He deals frankly with ideas and practices which he considers to be alien to the mind and spirit of Protestantism and with positions which Protestants must firmly reject. The book is not polemical in spirit but has the positive purpose of helping Protestants to know their own faith and its implications for living.

Towards an Intelligent Faith

A GUIDE TO THE CHRISTIAN FAITH. By William A. Spurrier. Scribner. $2.50. The author declares that he is writing for "those who are at least partially attracted by Christianity, but who have some serious doubts as to what the Christian faith really stands for, and whether it is really relevant to daily living." That takes in a lot of people.

Whether any half-believers and semi-skeptics will be attracted to this book or have their questions answered by it seems dubious. It is true, as the author maintains, that what we believe is important, for belief determines action. But of this the people he is endeavoring to reach remain unconvinced. As they shy away from doctrine, what is needed is not merely a clear exposition of the cardinal Christian doctrines such as is given in this admirable book, but a lucid explanation of how these doctrines affect daily living. The theologians are still far removed from the wistful pagans of our day.

THIS WE BELIEVE. By Eric Montizambert. Morehouse-Gorham. $2. Here is a restatement of the traditional Christian faith without any flights into high theology and without any exploration of the many by-ways of Christianity which are so often confused with the main highway. The author is an Episcopal clergyman, but there is nothing denominational in his treatment of the major tenets of Christian belief—God, Christ, prayer, the Bible, the church. He knows the language of the modern intellectual and uses it.

SO WE BELIEVE, SO WE PRAY. By George A. Buttrick. Abingdon-Cokesbury. $2.75. The theses of this book start from the experiences of a pastoral ministry and issue in great declarations of faith. When Dr. Buttrick discusses our belief in God, in Christ, in the Church, he is not theorizing but is expressing convictions that have met the test of modern life. A large part of the book is concerned with prayer and with the fundamental Christian convictions that make prayer possible and vital. This is brought home by an examination of the petitions of the Lord's Prayer—what is meant and what implied when we say those almost over-familiar words?

Religious Biography

SAINTS FOR OUR TIMES. By Theodore Maynard. Appleton-Century-Crofts. $3.75. Here is a collection of brief sketches of the life and work of eighteen men and women who have been canonized by the Church, written by one of the leading living Catholic historians.

There is particular interest in those whose names are not too well known,

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

for we have been made reasonably familiar with Sts. Francis of Assisi, Thomas Aquinas, Ignatius Loyola, Francis de Sales, Vincent de Paul, Mary Bernard Soubirous (Bernadette), and Therese of Liseux ("The Little Flower"). Equally fascinating material is presented here about the life and work of St. Isaac Jogues, the Jesuit missionary to the Indians; St. John Mary Vianney, the champion of the peasants; St. John Basco, noted for his work with boys, and St. Francis Xavier Cabrini, better known as Mother Cabrini, the first American citizen to be canonized.

One can't help wishing that Dr. Maynard, with his real gift for interesting writing, had fulfilled more adequately the promise of the title and pointed out at greater length the significance of these saintly personages for our own times.

A JOURNEY WITH THE SAINTS. By Thomas S. Kepler. World. $2. More directly beamed at contemporary life are these forty thumbnail sketches of saints ancient and modern. They were written originally for a metropolitan newspaper, and the author, a Protestant theologian, uses them as the basis of an appeal for sainthood today. For the modern world needs their extraordinary perception of goodness, their imitation of Christ, their practice of the presence of God.

The saints whose lives are but briefly sketched range from Cyprian and Augustine to Thomas More and Martin Luther. Brother Lawrence, John Wesley, Rufus Jones, Albert Schweitzer, and Kagawa are included alongside of medieval saints long since canonized.

FRANCOIS DE FENELON. By Katherine Day Little. Harper. $3.50. Fénelon is one of the great souls of the Church, who is just now gaining due recognition. His writings, recently published under the title "Christian Perfection," are taking their place among the devotional classics.

In this book the author aims to reveal the personality of Fénelon. To accomplish that there is given in broad outline a picture of the times of Louis XIV—the court life and its political intrigue, the controversy over the treatment of the Huguenots and over temporal power and Quietism. One wonders that out of such times could come such an apostle of peace and quietude.

FOUR PROPHETS OF OUR DESTINY. By William Huffner. Macmillan. $2.75. Kierkegaard, Dostoevsky, Nietzsche, and Kafka—these are the four prophets studied in this book. Each has a message for our times as he had for his own. All four are interrelated, influencing each other and also shaping the thinking of the present generation. All were alike in challenging the comfortable, complacent philosophy of the middle-class European and the inefficacy of a church which was so intimately tied up with the state and so remote from the needs and aspirations of the common people.

Kierkegaard and Dostoevsky have been hailed as antecedents by both existentialist philosophers and neo-orthodox theologians. Nietzsche was claimed as the philosopher of Nazism.

Because they must be reckoned with by present day thinkers, this not too technical presentation of their views is most welcome.

FATHER PAUL OF GRAYMOOR. By David Gannon. Macmillan. $4. This is an absorbing tale of an interesting and controversial figure in American church life during the early years of this century.

Lewis Wattson was a leader in the extreme Anglican wing of the Episcopal Church. His agitation for reunion with Rome was so insistent that many of his fellow churchmen breathed a sigh of relief when he went over to Rome. Since taking that step, he has become widely known and greatly loved as "Father Paul." He made Graymoor a great center of educational and welfare work, a haven for the homeless and friendless. He became a great champion of Catholic foreign missions.

At the same time he never lost his early zeal for the reunion of Christendom, being the founder of the Church Unity Octave, a concentrated period of prayer for Christianity which is used by the Catholic Church as a means of converting non-Catholics.

BISHOP SHEIL AND THE C.Y.O. By Roger L. Treat. Messner. $3. It is not often that a nationally known sports writer publishes an appreciative study of the life and work of a Roman Catholic Bishop. But Bishop Sheil is an unusual type of ecclesiastic, worthy of the distinction.

In his early experience as a prison chaplain Bishop Sheil was appalled at the end result of juvenile delinquency and crime as he saw it in imprisoned boys and those whom he accompanied to the death chamber. He made up his mind to do something to combat delinquency by providing the youth of Chicago with a healthy outlet for their energies. Hence his promotion of amateur boxing tournaments (this is where the author comes in), the organization of the Catholic Youth Organization, the founding of homes for the homeless, a school for workers,

Charles Francis Potter—"a fighter."

and an incessant battle against discrimination, exploitation, and intolerance.

The story is breezily told, but the Bishop is a breezy individual, and his life story needs to be told in this fashion to get people to appreciate that clergymen are not all stuffed shirts and that the church can and often does reach down and meet the real issues of life.

THE PREACHER AND I. By Charles Francis Potter. Crown. $4. Dr. Potter has been much in the headlines over the past thirty years, for he has never been one to hide his light under a bushel. This is his autobiography. It is the story of his spiritual pilgrimage from the orthodox Baptist church in which he was brought up to Unitarianism, then to Universalism, and finally to the First Humanist Society, of which he is the founder and head. Dr. Potter is able, a clear thinker and convincing speaker. He is also a fighter. Best remembered will be his debates with Dr. John Roach Straton, the fundamentalist leader, and his part in the Scopes trial at Dayton, Tennessee. These two incidents are given full coverage in his memoirs, as are his minor skirmishes with other religious leaders. His interest in psychotherapy and telepathy constitute the latest phase in the religious development of this colorful personality. The author's comments on the passing religious scene are interesting, although for the most part he proceeds on the assumption that everything that happened to him will be of interest to everyone else.

THE GREATEST BOOK EVER WRITTEN. By Fulton Oursler. Doubleday. $3. This retelling of the Old Testament

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

story has achieved an amazingly popular success, riding high on the best-seller lists and reaching a large newspaper audience through serialization. Fulton Oursler has the rare gift of being able to recast familiar material into a form which newspaper and magazine readers will find interesting. He takes the stories of Adam and Eve, Abraham, Moses, David, and the rest and makes them read like the human interest stories one finds in the Sunday paper or in *The Reader's Digest*.

The Old Testament story is accepted as told. There is no attempt to apply the results of Biblical critics nor to paint in the historical and cultural background. At the same time the telling is dignified and reverent, free of ecclesiastical bias and Sunday-schoolish moralizing.

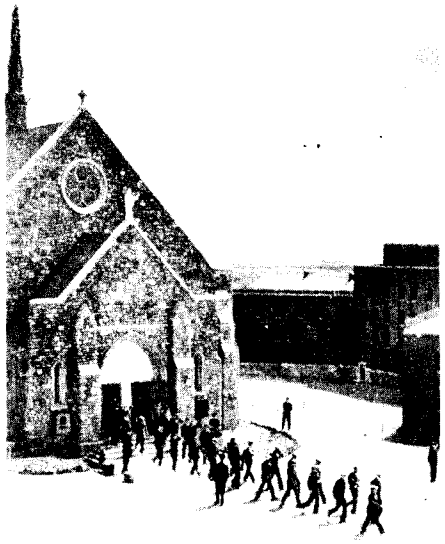
Religion, Education & Democracy

GOD IN EDUCATION. By Henry P. Van Dusen. Scribner. $2. One might wish that Dr. Van Dusen would expand this all too slender volume on an important subject. For here we are crying to high heaven about the sapping of moral and spiritual strength in this country and at the same time complaining to the same high heaven if anyone suggests that there should be a place in our educational system for religion. It just doesn't make sense.

Dr. Van Dusen is not arguing so much for specific reforms as for a rethinking and restatement of the philosophy of education. He would reaffirm the organic unity of truth, the interrelatedness and interdependence of man and nature, of the world and God; he would acknowledge the reality and regnancy of the living God. Only thus, he declares, can religion become once again the keystone of the educational arch.

A FAITH THAT FULFILLS. By Julius Seelye Bixler. Harper. $2. The President of Colby College is here engaged in a lively, trenchant discussion of the relation of religion and intelligence. From his observation of the intellectual and spiritual confusion on the college campus Dr. Bixler pleads for an alliance of a deep religious faith with the reasoning powers and processes. He does not think kindly of Kierkegaard and his modern followers, for he believes they would have us turn our back on reason.

CULT AND CULTURE. By Von Ogden Vogt. Macmillan. $3. Dr. Vogt covers a vast amount of territory in this book, and it is an interesting journey following his agile mind. By culture he means all that contributes to the dominating ideology of a nation, a race, or an era. To discover its relation to religion he traverses with an air of familiarity such varied fields as anthropology, sociology, philosophy, psychology, economics, art, and music. The only unifying force that Dr. Vogt is able to bring back from his journey and apply to American culture is a broadly liberal religion, acceptable to intellectuals, and expressing itself on the one hand in rich and artistic liturgy and, on the other, in courageous social action. Reading this book is a broadening experience.



Dannemora's Church of the Good Thief.

THE TRAVAIL OF RELIGIOUS LIBERTY. By Roland H. Bainton. Westminster Press. $4. On the face of it this is a historical study of nine personalities who were either victims or perpetrators of religious persecution during the sixteenth and seventeenth centuries.

The character studies include Thomas of Torquemada, who was the moving spirit of the Spanish Inquisition; John Calvin, the embodiment of Protestant intolerance at its peak; Servetus, a victim of Protestant persecution; Castellio, the remonstrator against Protestant intolerance; David Joris, characterized as "the heretic as hypocrite"; Bernardino Ochino, "the heretic as exile"; John Milton, "the bard of speech unbound"; Roger Williams, the symbol of religious freedom in America; and John Locke, apologist for the British Act of Toleration.

As Professor Bainton is careful to point out in this introduction, these studies have pertinence for the problem of religious liberty today. They are object lessons in what intolerance and witch-hunting can lead to and demonstrate at what price we have bought our religious freedom.

Saints & Sinners

GATES OF DANNEMORA. By John L. Bonn. New York: Doubleday & Co. 276 pp. $3.

By Frank O'Leary

THIS is a gripping book about sinful saints and saintly sinners, about a spiritually great man who believes in their salvageability, and about the "Church of the Good Thief." The scene is set within the forbidding walls of Clinton Prison at Dannemora, New York. The saints and sinners are what the cliche-minded call "hardened criminals," inmates of dreaded Dannemora. Their spiritual leader is Father Ambrose Hyland—affectionately known as "Pops"—for fifteen years Catholic chaplain at that prison. The church is named for Dismas, the convicted thief who found redemption as he died on the Cross beside Christ.

Father Hyland came to Dannemora to find about two thousand despair-ridden convicts in the prison and about one thousand demented felons in the Dannemora Hospital for the Criminally Insane. He found the memory of the bloody 1929 revolt of the convicts still vibrantly alive in the memories of the veteran employees. The "line-up, button-up, and shut-up" school of penological thought backed by heavily ferruled canes obtained. Hyland determined to be "pro-con" (a priest on the side of the convict)—a "right buck" in prison parlance. He saw seven hundred long-term prisoners lying completely idle in those prewar years when there was no employment in the prison for them. Maliciousness, the urge to destroy, the lust to maim and kill—all of the vicious by-products of hatred born of prison idleness flourished and made Dannemora the grimmest of grim havens. "Stir-bugs," cons with minds filled with delusions and eyes possessed of that mad stare characteristic of prison stupor, trudged around the treadmill going nowhere, sat around the prison yard, waiting, waiting, waiting for nothing.

Hyland fought against almost impossible odds armed with nothing but courage and an idea to lead hundreds of idle cons in the construction of their intramural church—the first such edifice in penological history. Officialdom was excessively afraid of convict hands weakened with disuses, thinking they would use their construction tools to escape, to settle old scores, or merely to express the viciousness with

---

Frank O'Leary served time in Dannemora during his twenty-two years in various prisons.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

which their keepers were sure they were all inoculated. The cons must have thought of Mark Benny's words in "Angels in Undress": "My guardians say that I am a bad man; I say in my defense that they are bad guardians." The power of a valid idea implemented by this clerical pioneer triumphed. The church was built, no escapes occurred, old scores remained unsettled, and the only blood spilled flowed from fingers unused to hard work coming in contact with the rough stones handled. The morale of the institution rose to an unprecedented high, fewer minds snapped, and the dangers of idleness in prison were negated.

One of the most moving scenes in the book takes place when Hyland exhorts his con laborers to demolish the old prison wall to clear the ground for the church: "They tell you there is no escape from Dannemora. Then I tell you to build an escape for yourselves inside the walls of Dannemora. Men! Tear down the wall!"

At the close of the dedication ceremonies, as the chanting, candle-bearing choir and acolytes filed from the church, hoots and jeers from the insane convicts gathered on the caged-in roof of the hospital mingled with the hymn. Hyland was at that moment ministering to a suicide who had gulped metal filings from his bedsprings in his final, successful bid to escape.

Fascinating case histories, episodic gems, and flashes of grim humor should hold the reader enthralled.

Something much more than the biography of Father Hyland, and the story of the "Church of the Good Thief," this is no less than an arresting saga of Dannemora. Bonn has painted the cons too much in the "Big House" tradition, but his book will be widely read and discussed.

LITERARY I.Q. ANSWERS

1. T Timon of Athens (V, iv)
2. H Hamlet's father (I, v)
3. E Emilia (Othello, V, ii)
4. I Iras (Antony & Cleopatra, V, ii)
5. D Duncan (Macbeth, II, iii)
6. E Edward (Richard III, V, iii)
7. S Suffolk (Henry V, IV, vi)
8. O Ophelia (Hamlet, V, i)
9. F Falstaff (Henry V, II, iii)
10. M Mamillius (Winter's Tale, III, ii)
11. A Antony (Antony & Cleopatra, IV, xv)
12. R Romeo (Romeo & Juliet, V, iii)
13. C Cawdor (Macbeth, I, iv)
14. H Hamlet (Hamlet, V, ii)

THE LONG LONELINESS

The Autobiography of
DOROTHY DAY

The story of an amazing woman and the Catholic Worker movement she helped found. Miss Day writes of her adventures from social protest to God with extraordinary frankness and humility.

"One of the really great religious and autobiographical books of our times."—CHAD WALSH

"It is undoubtedly one of the important biographies of this generation."—MARGARET CULKIN BANNING

With illustrations by Fritz Eichenberg. $3.50

A CATHOLIC SPEAKS HIS MIND

On America's Religious Conflict

By THOMAS SUGRUE

This is a personal memo on a public subject, addressed to all who have a stake in religious freedom in America. As a practicing Roman Catholic, Mr. Sugrue is dismayed by the growth in religious intolerance and hospitality in this country. Boldly and frankly, he ventilates the whole problem, illuminating such questions as:

- **A proposed ambassador to the Vatican**
- **State support for church enterprises**
- **The role of the church in a political democracy**
- **Censorship by pressure groups**

No one can read this book without re-appraising the situation. It is bound to stimulate much private thought and public discussion.

Ready March 19. $1.00

QUESTIONS PEOPLE ASK
by Robert J. McCracken. The first book by the minister of the famed Riverside Church, New York. $2.50

CREATE AND MAKE NEW
by Austin Pardue. The Harper Book for Lent 1952. $1.50

THE LIFE OF THE SOUL
by Samuel H. Miller. A modern devotional "classic." $2.00

FAITH MUST BE LIVED
by Harry M. Taylor. Prescriptions in Christian psychology. $2.50

GO INQUIRE OF THE LORD
by Gerald Kennedy. In answer to six searching questions. $1.50

THE CHURCH MILITANT
by Harold A. Bosley. Ten messages on the church today. $2.00

THE WAY OF MYSTICISM
edited by Joseph James. Selections from writers of all faiths. $3.00

THE BLACK FOX
by Gerald Heard. A novel of the supernatural. $3.00

At your bookseller

HARPER & BROTHERS, N. Y. 16

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Senator's Views

THE RETURN TO MORALITY. By Senator Charles W. Tobey. New York: Doubleday & Co. 123 pp. $2.

By Robert J. McCracken

IN view of the role he filled in the Senate Crime Committee hearings it was inevitable that Senator Tobey should write this book. One has the impression that pressure was brought upon him to write it and that he himself was not reluctant to put pen to paper. It is in keeping with all that the American public knows about him through the medium of the press and television. It is the work of a patriot and a Puritan, simple in design and execution, charged with emotion, leaving the reader in no doubt of the author's sincerity of thought and motive.

The greater part of the book, two-thirds of it indeed, deals with the findings of the Senate Crime Committee. The story is a depressing and disturbing one, the evidence overwhelming that corruption is rife at every level of the country's life—local, state, and federal. Here is a detailed account of bribes and protection payments made to law-enforcement officials, of political influence employed to conceal and even further criminal activities, not only of the failure of a former mayor of New York City to take any effective action against the ringleaders of the gambling, narcotics, waterfront, murder, or bookmaking rackets, but of action deliberately taken by him to impede investigation. To bring such facts to light is a public service.

Part of the thesis of this book is that civilizations are undermined, not as a result of external aggression, but as a consequence of domestic corruption. Foes without the nation are no more of a menace than the creeping peril of venality within it. Moral strength is as necessary to security as military might. Integrity is the cement of society; when it crumbles civilization begins to collapse. Signs are not wanting among us that it is crumbling. Our moral sense is at a low ebb. Spiritual progress has not kept pace with technical progress. The working philosophy of far too many Americans, as Senator Tobey sees it, is: "Make money and make it fast, no matter what principles must be brushed aside. Consciences are out of date. Make money any way you can, honestly or not, nothing else matters."

In an all too brief section of the book devoted to an analysis of the factors responsible for the low level of public morality much is made of the absence of self-discipline especially during and since the war, the failure to provide children with sound moral and spiritual ideals, the shortcomings of schools in this connection, the loss of influence both of the home and the church.

The diagnosis is given in broad and sweeping terms. It would have more weight were it more specific. Here and there it is unduly alarmist. Is it true to say that "the basic structure of the church and all it stands for is in mortal danger"? Is it enough to write vaguely of "rumors . . . rife in Washington" of "certain forces, vicious, well-organized, and coldly calculating . . . trying to change the face of education in the United States"? A book otherwise so well documented might well have been more explicit on an issue as crucial as this.

For many the towering question is how the slump in public and private morality is to be arrested and reversed. The Senator's suggestions are those of an evangelical Christian. He neither qualifies them nor apologizes for them. He anticipates the criticism that they are "old-fashioned" but thinks none the less of them on that account. There must be a moral and spiritual awakening. Beginning with individuals it must spread to group life, to churches, clubs, civic associations. It must produce men and women of character and principle who will work selflessly and tirelessly for the good estate of their country. In a day when the supreme need is for men of integrity in public office it is comforting to think of a man as staunch in principle and upright in life as the Senator from New Hampshire.

—Harris & Ewing.

Charles W. Tobey—"staunch in principle."

Robert J. McCracken, pastor of New York City's Riverside Church, is the author of "Questions People Ask."

Study of a Mystic

THE ASCENT TO TRUTH. By Thomas Merton. New York: Harcourt, Brace & Co. 342 pp. $3.50.

By Serge Hughes

IN "The Seven-Storey Mountain" Thomas Merton spoke briefly with admiration and gratitude of the works of Gilson and Maritain, the neo-Thomist philosophers whose thought provided in part the basis and spirit of his religious conversion. At that time, reading Gilson was virtually "on first looking into Chapman's Homer" for the poet, and although Maritain's works were to a large extent still unknown to him, an acquaintance with the person compensated for his limited knowledge of Maritain the philosopher.

Now, some years later, Father Louis, O.C.S.O., has expressed that admiration and gratitude in a more tangible form. Penetrating into the spirit of neo-Thomist thought, he has written a valuable study of the mysticism of the Carmelite saint, St. John of the Cross, and its conformity with the philosophical and theological system of St. Thomas Aquinas.

As the author points out, this is not a new thesis. The concluding part of Maritain's "Degrees of Knowledge" was devoted to that thought, and since then the problem has been the subject of a number of studies particularly by Carmelite scholars. The original and very personal element in Merton's approach, however, lies in the strict discipline which the theologian and philosopher in him have imposed upon the poet. That is the beauty and the difficulty, the unevenness, of this work. It explains the concentrated beauty of some of his utterances. It explains also those parts which, not dealing with the actual core of the book (the preparatory sketch, for example, which deals with the problem of unbelief), occasionally become disconcertingly pedantic and given to over-simplification. But, in justice to Merton, such defects confirm his success. As a neo-Thomist, he must abhor a mixture of poetry and philosophy, which he can consider only as a melange of lyrical subjectivism, dogma, as well as unsystematic philosophizing.

Accordingly, the work is conceived along systematic lines in which the elements of the spiritual life are finely

Serge Hughes is a member of the faculty of St. John's College, Brooklyn, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

balanced and adjusted to one another. Faith does not contradict reason but surpasses it. Grace does not destroy nature but perfects it. Mysticism does not oppose philosophy but brings it to its rightful fruition. It should not be surprising, then, if in maintaining this disciplined hierarchy of knowledge there should be an occasional lapse into pedantry or even downright dullness.

Merton would undoubtedly prefer such failings to permitting metaphor to replace the syllogism, or to encouraging, even in an indirect way, a common view that mysticism is the realm in which all ideologies and creeds are melted into an amorphous One.

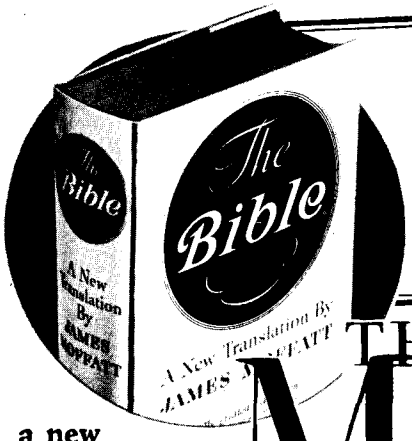
This necessary prosaic weakness disappears as the work progresses. In dealing with asceticism and contemplation the Thomistic discipline is so natural to Merton that it does not jar, and he explains the fusion of grace and liberty in convincing and sensitive tones. Even when theological difficulties become more abstract and complex the pages retain a serene fervor. In the closing chapters the writing is reminiscent of what has been tersely and aptly called *sobria ebrietas*.

For some who do not share Merton's religious convictions, his speaking from the very summit of an edifice whose base they consider weak will be enough to make them lose interest in the work. For others the very complexity of the theological arguments will make vague any disapproval or approval.

And for a very small number of readers the narrowness of the thesis will be disturbing; they will wish that Merton had discussed other important influences on St. John of the Cross, such as the possible influence of the doctrine of renunciation of the Arab mystic Ibn Abbad de Roda, which Father M. Asin Palacios discussed some years back.

For these reasons and others this latest work of Thomas Merton will not equal its predecessors in popularity. It is not likely that the many thousands of subscribers to book clubs will find themselves called upon in the near future to meditate upon the mystery of the hypostatic union. It will probably be a long time before the non-fiction best-seller list will be headed by a "Mysticism for the Millions."

Those Christians who earnestly believe in the necessity of the contemplative life, who see a danger for Christianity if all its energies are expended in public activities, will be absorbed by this book. For them, "The Ascent to Truth" will indeed be meaningful.



Let this Bible help you understand Scriptures—as it has already helped millions!

THE Moffatt BIBLE

a new translation by JAMES MOFFATT

This great translation of the Bible into today's language has been hailed throughout the world. Millions have found greater help, enjoyment and inspiration in its pages. Laymen, Sunday school teachers, college professors, students and ministers of all faiths have found it invaluable in gaining a deeper understanding and appreciation of the Bible.

Complete Bible, #B1, Cloth. $4.00

New Testament, #T11, cloth. 4⅜" x 6½". $1.75

Parallel New Testament (King James and Moffatt translations in parallel cols.). Cloth. $2.50

Many other editions available. Consult your book dealer or write the publishers.

1,500,000 copies sold in the United States and England!

HARPER & BROTHERS
49 East 33rd St., New York 16

■ "THE MOFFATT BIBLE is always on my study desk. The profound scholarship represented in its research and the choice diction revealed in its pages make it a most valuable aid to one's personal devotion and to the ministers' professional service. I never develop a text without consulting Moffatt."—RALPH W. SOCKMAN

■ "It has given me many subtle and valuable insights into scriptural meanings. Despite the fact that I have used it for years, I find it ever new and fresh in stimulating deeper understandings."
—NORMAN VINCENT PEALE

■ "Far and away the most valuable of all modern attempts to put the Bible into more understandable English."
—HARRY EMERSON FOSDICK

■ "Nothing since the King James version has been more important."
—DANIEL A. POLING

■ "James Moffatt's achievement in translating single-handed the whole Bible into a modern language is scarcely matched in recent history."—HENRY J. CADBURY

■ "The best modern translation of the Bible. It is distinguished by three qualities which are seldom found in combination: profound learning, sound critical judgment, and literary skill."
—E. F. SCOTT

Books Are Wonderful Gifts!

They Are Thoughtful Presents

The right book for the right person at the right time conveys a compliment as few other gifts do.

They Outlast Fads and Fancies

People keep books for a book is worth more than it costs in coins.

They Are Easy to Buy and Give

Get Acquainted with a Bookseller and Build a Lasting Friendship.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Digest of Biblical Love

THE BOOK BY MY SIDE. By Albert N. Williams. Introduction by Dr. Henry Sloane Coffin. New York: Duell, Sloan & Pearce. 368 *pp.* $4.

By Robert O. Ballou

TO THE large number of recent Bibles, digests of the Bible, and books about the Bible which evidence contemporary man's intensive consciousness of religion, Mr. Albert N. Williams has added a volume which is both digest and commentary. In "The Book by My Side" Mr. Williams, with extensive research in the findings of Biblical scholars, painstaking selectivity, and an obvious sense of religious devotion, has examined every book in the Old and New Testaments of the Judeo-Christian scriptures (including the Old Testament Apochrypha), in most cases digesting the contents of the book, telling what is known of the approximate date of its composition or compilation and its authorship, and setting it against its historical, social, and political background.

By doing so he has rendered an admirable service in giving flesh and blood to the ancient spokesmen for Yaweh and Jesus, filling many spots in the vast open spaces which exist in the average reader's conception of Biblical time and space.

Of especial value are his discussion of the Apochryphal books of the Old Testament and his outline history of notable editions of the Bible from St. Jerome's Vulgate to Smith-Goodspeed, Moffatt, and Knox.

Mr. Williams's contemplation of the Bible is strongly influenced by a distinctly Christian Church bias. He is writing throughout not of the Judeo-Christian, but of the Christian Bible, of a collection of books in which those from Genesis to Malachi are but a preface to the Gospels, the Epistles, and the Revelation of St. John the Divine. Though he never goes as far in this attitude as does Dr. Henry Sloane Coffin, who in his introduction writes, "The sub-Christian in it [The Bible] does not grip our consciences. The Christian in it—and this leaps out upon us from the earliest to the latest books—captures and claims us," Mr. Williams gives the impression that the Old Testament is simply a subject clause in a sentence of which the New is the predicate.

Further, while it seems possible to him to question the miraculous events of the Old Testament, to explain them by possible natural phenomena, or to label them "legend" or "folklore" those events of the New which Thomas Paine called "fabulous"—the Virgin Birth, the Incarnation, the miracles, and the Resurrection—are not subjected to this treatment. Instead of attempting to digest and comment critically on the story (or stories) of the four Gospels he confines himself in general to reporting what is known of their authorship and the dates of their composition and discussing noncontroversial differences in their literary styles and conceptions—always from the point of view of Christian Church doctrine. As to the many miraculous aspects of the story upon which Christian tradition is based, and probable explanations of the origins of these conceptions, he is discreetly silent, as if determined to argue neither with Thomas Paine nor Mother Church.

This is somewhat to be regretted. Omelettes destroy eggs, but they are nourishing food. So, too, is good objective Biblical discussion, though it may wave a red flag in the face of more than one Papal Bull.

Patterns of Love

THREE TO GET MARRIED. By Bishop Fulton J. Sheen. New York: Appleton-Century-Crofts. 310 *pp.* $3.

By Riley Hughes

THAT love "is not an evolution from the sex of the animal kingdom, but that sex is a physiological expression of Love, issuing from the Kingdom of God" is the central thought and theme of Bishop Sheen's book. To speak, then, "of the two that is in marriage," as does that informed but biased theologian the Wife of Bath, is chiefly to report failure in "the struggle against the ego." Marriage is not the sole battlefield of that warfare, of course, but it is preeminently the one, as the author shows, where victories significant for the soul can be communally accomplished. Few couples have had to share the harrowing poverty and "atrocious hours of mental, moral, and spiritual anguish" of Léon and Jeanne Bloy, yet they could say, "There is a lamp lighted for us that does not burn for others."

Many historians and sociologists today urge abandonment of our "sensate culture" for an altruistic culture. The progression from the one to the other, the evolution from Eros to Agape, the author sees as the path of a happy marriage and family life. Thoroughly Thomistic in the moderate realism of his awareness of the physical side of marriage, Bishop Sheen, at once anti-Victorian and anti-Freudian in his approach, insists that "sex is inseparable from the person." Interestingly enough, the emphasis in this book is not placed on the traditional exposition of the "ends" of marriage, but on the Divine and human patterns of love. "For childless couples, where there is no frustration of love's overflow," the author writes, "the law of marriage still holds true; it takes three to make love, and that third is God seen not in children, but through resignation to His Will."

A contributor to a recent *Partisan Review* symposium on religion observed, not without justice, that "educated clergymen do not hesitate to insult unbelievers." It is a pleasure to report that "Three to Get Married," in every way a positive book, handles, always as subordinate to the main theme, such vexed and embattled sub-

---

Riley Hughes, a member of the Georgetown University staff, is a contributor to the Commonweal *and other Catholic publications.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

jects as divorce and birth control quite without taking clerical pot-shots at those who hold opposing views. This book would seem to address itself more directly to the Catholic reader than the author's best-selling "Peace of Soul" and "Lift Up Your Heart," but the non-Catholic, though he may occasionally be given pause by the book's elaborately aphoristic manner, will find its matter a helpful finger-post to "the community of love."

Religious Book Notes

THE TRUE BELIEVER. By Eric Hoffer. Harper. $2.50. It is necessary to say at once, and to say without restraint, that this little book is the most penetrating analysis of mass movements in the entire corpus of sociological literature. One may call the roll of all the sociologists of our era, including those who have specifically addressed themselves to Mr. Hoffer's subject, and find in their works nothing quite so profound, nothing quite so clean and clinical and clear. The wonder of it grows with the realization that the author was blind until his fifteenth year, never spent a day in school, and spent much of his life knocking around the West, first as a gold miner, then as a migratory laborer (with a library card in dozens of railroad towns), and, since 1943, as a longshoreman on the Pacific Coast.

"The true believer" is the fanatic, the man without whom a mass movement would be impossible. He is a frustrated man, a man who has no faith in himself, a man who seeks freedom from the responsibility of individual decision. His cause is immaterial, so long as it enables him to lose himself in it and to call it holy. It may be Nazism or Communism or Fascism or Catholicism or Americanism. Indeed, the fanatical Communist and the fanatical Catholic hate each other as only brothers can, for they are brothers under the skin, and neither has anything in common with the sober and skeptical liberal. This is only one of a series of observations, all quotable, on fanaticsm, on suspicion, on doctrine, on leadership, on propaganda, on coercion, on action, and on other aspects of mass movements. The book is more than a unique achievement. It is required reading.

—Robert Bierstedt.

BEYOND EAST AND WEST. By John C. H. Wu. Sheed & Ward. $3.50. Judging by Lin Yutang, Jade Snow Wong, and now John C. H. Wu, the Chinese write autobiography as naturally as the Irish do poetry. In "Beyond East and West" Dr. Wu, Lin Yutang's friend and a leading international lawyer, tells his life story with the humor-laced contemplative charm that we have come to recognize as characteristically Chinese. No doubt his book will be called a Chinese "Seven-Storey Mountain," for it describes a spiritual odyssey in the course of which the author was converted from Methodism to Catholicism.

However, while he reports events of public interest, such as his post-Pearl Harbor flight from Japanese imprisonment and his appointment as Minister to the Vatican, Dr. Wu lays more stress than Thomas Merton does on the purely spiritual aspects of his confession. For example, in the account of his friendship with Mr. Justice Oliver Wendell Holmes, Dr. Wu affords us a unique look into the mind and heart of the great American jurist. When he touches on his dissolute hours among the sing-song girls, it is to point up the potential sanctity in the souls of the unfortunate prostitutes. If he mentions his translation of the Psalms and the New Testament, it is not to call attention to the fact that it has become the standard Chinese version, but to bring out its spiritual impact on his own life and that of others. His confession, in fact, is persuasively dedicated to the conclusion that Christianity, being of East and West, is beyond both.

—Ann F. Wolfe.

DEMOCRACY AND THE CHURCH. By James Hastings Nichols. Westminster Press. $4.50. All churches claim that they are the strongest bulwarks of democracy. Are such claims justified? Professor Nichols endeavors to answer that question, writing as an historian and not as a pamphleteer or special pleader.

His answer, based on a study of European and American life in the nineteenth and twentieth centuries, is that some churches have indeed undergirded democracy, but others are generally found upholding autocracy. He divides the churches into two groups. The first group he calls "Puritan Protestantism," in which he lumps together Congregationalists, Presbyterians, Baptists, Methodists, Unitarians, Quakers, Disciples of Christ, the Salvation Army, and the evangelical party of the Anglican Church. These he finds to have effectively supported liberty, democracy, and brotherhood.

The second group, consisting of Roman Catholicism, Continental Lutheranism, and the high church party of the Anglican communion, has generally been antagonistic to liberal democracy, he contends.

Professor Nichols frankly admits that he writes as a liberal Protestant

SATAN

Edited by Father Bruno de Jesus-Marie

This enormous book of essays on the devil covers his personality, activities and recreations rather completely. The devil in art, in contemporary literature, in the Divine Comedy, in Milton and Blake, in Gogol and Dostoievsky; possession, pseudo-possession and dream demons are a few of the subjects treated. Anyone with a professional or amateur interest in the Prince of Darkness, indeed anyone who knows enough to take evil seriously, will realize the value of the book. 525 pages, 24 illustrations $5.50

TERESA OF AVILA

by Kate O'Brien

The author of *Without My Cloak* has long been fascinated by her subject whom she believes to be one of the three woman-geniuses to appear in the world so far. We doubt if St. Teresa has ever been written of with more understanding and affection. $2.00

GUILT

by Caryll Houselander

Our generation suffers from an obscure sense of guilt which shows itself in all manner of neuroses and oddities. To clarify the problem and suggest the cure Miss Houselander studies the psychology of guilt in individual criminals, geniuses and saints. Illus. $3.75

At your bookstore

These books and many more are reviewed in the current issue of Sheed & Ward's OWN TRUMPET. To get this, ask Elizabeth MacGill to send it to you: it will come free and postpaid.

SHEED & WARD New York 3

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and that therefore he cannot be neutral although he can and does aim to be objective. He certainly will be charged with bias, particularly by Roman Catholic readers rendered sensitive on this subject by Paul Blanshard's attacks.

Of course, a historian can be objective only in the gathering of the facts. Inevitably his own personal interpretation of those facts will become a part of his presentation. As a good historian Dr. Nichols has been fair and objective in his presentation of the facts. This reviewer also agrees substantially with his interpretation of the facts, but recognizes that others will disagree violently with his interpretation, as is their privilege.

Nichols is in effect saying, "Let us be done with charges and countercharges couched in generalities. Let's look at the record." This he has done in a calm and scholarly fashion, and the book deserves a reading of like kind. However, it is more apt to generate a heated discussion than to win a judicial appraisal of the presentation on its merits. —KENNETH D. MILLER.

THE HIGH GREEN HILL. By Gerald Vann, O.P. Sheed & Ward. $2.25. Father Vann, one might say, is England's Fulton Sheen, or it may be the other way around. In any case, the English Dominican is a popular preacher and retreat master and exercises considerable influence as the author of many books for the spiritual guidance of the layman. In "The High Green Hill" he has collected a number of his recent essays, sermons, and BBC broadcasts.

Most of the chapters in this book suggest simple, positive approaches to the creative service of God. From sources as widely different as Dostoevsky, St. Augustine, D. H. Lawrence, and a pastoral of the Dutch Reformed Church, Father Vann illustrates his variations on the theme that life, if it is not to be lived merely on the surface, needs religion's dimension of depth. He is in a sense the devil's advocate, for he warns that turning Satan into a scapegoat "is the perfect form of self-stultification." His explanation of the Mass should prove of particular interest to those who see in it only "empty mummeries." In Confession and Health of Soul, while admitting that "an immense amount of work, of study and cooperation between psychologist and theologian remains to be done," he blueprints the penitent's vital role in the modern world. He defines the social responsibility of art, whose true purpose is "to keep alive the souls of men, revealing to them the mystery and wonder that lie at the heart of all created things." Cut off from its supernatural roots, modern art, "often esoteric and unintelligible to the many," can only fail in its social responsibility.

—A. F. W.

CHRIST AND CULTURE. By H. Richard Niebuhr. Harper. $3.50. The problem of defining the true relationship between Christianity and civilization has been occupying the minds of some of our greatest contemporary Christian thinkers. John Baillie, Karl Barth, Nicolas Berdayev, Emil Brunner, T. S. Eliot, Reinhold Niebuhr, Jacques Maritain, and Arnold Toynbee have all written important essays or major books on this subject.

Professor Richard Niebuhr of Yale, renowned as a first-rate scholar in the field of Christian ethics and sociology, has joined the ranks of the theologians and historians who have dealt with this basic problem, and his book proves that he is by no means out of place in their company.

Niebuhr identifies five viewpoints on the subject that are represented in the Christian thought of the past and present. First, Christ is set over against culture; Christians must separate themselves from the world. Secondly, Christianity and civilization are identified as in the church of the middle ages, or as the equating of Christianity and democracy today. This is the "Christ of Culture." Thirdly, Christianity is set above culture as in the thinking of Thomas Aquinas. Or, fourth, Christianity and culture are thought of as in tension or in paradox, which Niebuhr claims was Luther's position. Finally, Christianity is conceived as transforming culture, exemplified by Augustine and Calvin.

Niebuhr denies that any of these solutions is *the* true Christian answer, nor does he offer one of his own. There is truth in each position which will be helpful to the individual in finding his answer. There is a relativism and an existentialism in Niebuhr's position which will not satisfy dogmatists or souls craving certainty. But a reading of this book will reveal how many and varied are the considerations necessary for working out a Christian philosophy today. —K. D. M.

THE REVOLT AGAINST REASON. By Arnold Lunn. Sheed & Ward. $3.25. Arnold Lunn, an English Catholic convert, has written here a greatly expanded version of "The Flight from Reason," which he published some twenty years ago. His thesis now, as then, is that nothing save a recrudescence of Catholic Christianity can prevent the total collapse of Western civilization. This view, of course, is held by others. What makes Mr. Lunn's presentation of it at least interesting is that by a familiar semantic device he identifies Catholicism with rationalism, a reliance upon reason, and all contrary doctrines with fideism, a reliance upon faith. Thus, Hilaire Belloc is a rationalist, Julian Huxley a fideist. And only a Catholic can conduct a free and impartial examination of miracles because, unlike the secular investigator, he is not required to subscribe to the "priestcraft of orthodox science." This is a transvaluation of values with a vengeance!

Mr. Lunn, in short, wants to show that everything opposed to Catholicism is not only unreasonable but also irrational. Irrationality, on this reading, becomes a residual category and has to include such otherwise disparate things as post-Cartesian philosophy, Lutheran theology, Darwinian evolution, both behavioristic and Freudian psychology, Marxian economics, logical positivism (really "illogical negativism"), surrealistic painting, most of modern science—and Gertrude Stein. I admire the author's dialectic (except when he aims below the belt: "It is not fair to imply a close resemblance between Luther and Hitler"), and I would not disturb his faith—or reason—or whatever he wants to call it. I even recommend his book. Catholic and non-Catholic

—By Clare Leighton for "The Book of Psalms, The Book of Proverbs, The Book of Ecclesiastes."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

alike will enjoy it, but for different reasons. —R. B.

FAITH AND MY FRIENDS. By Marcus Bach. Bobbs-Merrill. $3. Marcus Bach has for many years made a special study of the lesser known religions in America. He wrote about some of these groups in his first widely read book "They Have Found a Faith."

He returns to the same study in this book but on a more personal basis. He found that he had a number of friends who had found spiritual satisfaction in a religious faith distinctly out of the main stream of American religious life. These he sought out in the endeavor to discover the sources of their spiritual satisfactions.

The trail led him to a Trappist monastery, to the Mormon Temples, to the gathering places of the mystical Vedantists, to the communal colonies of the Hutterites in South Dakota and Manitoba, to the self-flagellating Penitentes of Mexico, and to the Swedenborgians. The story of what Dr. Bach saw and heard makes fascinating reading and provides a clearer insight into the basic truths of these religions than is given by most learned treatises.

Dr. Bach is sympathetic and understanding in his approach, endeavoring to discover the good and the true in each faith. Many will feel that he is too uncritical in his approach and that such a study on the part of persons less firmly grounded in their own faith would lead to an easy tolerance which holds that it does not make much difference what you believe as long as you are earnest and sincere in your belief. Against such an easy-going syncretism Dr. Bach seeks to guard himself, but he is not always successful in the attempt.

—K. D. M.

THE CATHOLIC SHRINES OF THE HOLY LAND. By The Very Rev. Paschal Kinsel and the Rev. Leonard Henry. Photographs by Alfred Wagg. Farrar, Straus & Young. $5. It would be hard to say too much for this volume either as a work of popular interest or as a handsome example of bookcraft. Through picture and commentary Palestine is practically televised in its triple appeal as spiritual homeland of Moslem, Jew, and Christian. There are 150 striking new photographs, some in color, that revive Scriptural memories and portray this land all milk and honey as history's pawn. Reverently Christ's footsteps are retraced. For both the pilgrim *manqué* and the traveler who would relive his pilgrimage to "the Arcady of the East" this book is a gift that can

—A. F. W.

Religious Bookshelf

EDITOR'S NOTE: The following is a highly selective but representative checklist of religious books published during 1951 and thus far this year:

The Church, Mid-Century

THE CATHOLIC RENASCENCE IN A DISINTEGRATING WORLD. Edited by the Rev. Norman Weyand, S.J. Chicago: Loyola University Press. 195 pp. $4. Papers presented at the Tenth-Anniversary Symposium of the Catholic Renascence Society surveying Catholic art and letters.

CHRISTIANITY AND REASON. Edited by Edward D. Myers. New York: Oxford University Press. 172 pp. $3. Essays by seven scholars on the issues between science and religion, faith and reason, and natural and revealed theology which are basic in contemporary theological discussions.

CHRISTIAN KNOWLEDGE OF GOD. By James Harry Cotton. New York: Macmillan Co. 180 pp. $2.75. In his revised text of the 1947 Sprunt Lectures Dr. Cotton explores the case for Christianity and decries the depersonalization of man in our modern culture. An attempt to bridge the gap between faith and reason to achieve a Christian knowledge of God.

COMMUNISM AND CHRIST By the Rev. Charles W. Lowry. New York: Morehouse-Gorham Co. 176 pp. $2.50. A discussion of the rivalry between Communism and Christianity for the spiritual allegiance of modern man. Selected as "The 1952 Bishop of New York Book" by the Rt. Rev. Horace W. B. Donegan.

DEMOCRACY AND THE CHURCH. By James Hastings Nichols. Philadelphia: Westminster Press. 298 pp. $4.50. Reviewed in this issue.

DOGMA AND COMPULSION. By Theodor Reik. Translated by Bernard Miall. New York: International Universities Press. 332 pp. $5. The first English translation of the author's psychoanalytic studies of myths and religions.

THE EPISCOPAL CHURCH IN THE UNITED STATES. By James Thayer Addison. New York: Charles Scribner's Sons. 400 pp. $4.50. Briefly reviewing the history of the Episcopal Church and the role it played since the American Revolution, the author outlines the contribution it can make to American life in combining authority and freedom and in stressing the primacy of worship.

A FAITH THAT FULFILLS. By Julius Seelye Bixler. New York: Harper & Bros. $2. Reviewed in this issue.

GOD IN EDUCATION. By Henry P. Van Dusen. New York: Charles Scribner's Sons. $2. Reviewed in this issue.

GOD MAKES THE DIFFERENCE. By Edwin McNeill Poteat. New York: Harper & Bros. 242 pp. $3. Declaring the war between science and religion ended, Dr. Poteat stresses the need for them to join forces to save the world from fear and hate, and asserts the time for action is now.

MANY ARE ONE. By Rev. Leo J. Trese. Chicago: Fides Publishers. 147 pp. $2. Explaining the social nature of Catholicism for the laity, the author of "Vessel of Clay" finds the increasing sense of solidarity between people and priests an encouraging factor in the status of the Catholic Church today.

THE MODERN RIVAL OF CHRISTIAN FAITH. By Georgia Harkness. Nashville: Abingdon-Cokesbury Press. 223 pp. $2.75. One of America's most notable religious authors, Dr. Harkness presents a careful analysis of secularism and offers practical suggestions for more effective evangelism and Christian education.

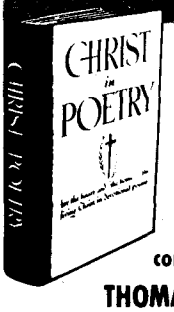
THE ONE CHURCH. By Clarence Tucker Craig. Nashville: Abingdon-Cokesbury Press. 155 pp. $2. A leader in the Ecumenical Movement, Dr. Craig examines the barriers to Christian unity and restates the need for a united Christian Church in the modern world.

A PROTESTANT MANIFESTO. By Winifred E. Garrison. Nashville: Abingdon-Cokesbury Press. $2.75. Reviewed in this issue.

PROTESTANT PANORAMA. By Clarence W. Hall and Desider Holisher. New York: Farrar, Straus & Young. 180 pp. $4. Reviewed in this issue.

PROTESTANT THOUGHT IN THE TWENTIETH CENTURY: WHENCE AND

meet Christ the Man in



CHRIST in POETRY

compiled and edited by
THOMAS CURTIS CLARK
and HAZEL DAVIS CLARK

Here is the *living* Christ . . . in CHRIST IN POETRY. You'll meet and walk with Him in these poetic devotions that are eloquent and meaningful for you, your family, your friends.

Our country's foremost editor of religious verse, and "Poet Laureate of Protestantism," puts his lifetime of experience into a heart-side book for you. Many of the 529 selections he brings you in CHRIST IN POETRY appeared in *Christian Century* during the 35 years he was its poetry editor.

529 poems
282 poets
448 pages

More than 450 of these 529 selections were written in the 20th Century by men and women who rely upon Christ the Man, and worship Him, as you and your family do. The 60-odd classic poems that you'll find here reflect a Christ restored to us, revivified, whom we can touch "in life's throng and press, and we are whole again."

No other editor brings you a *Christ-centered*, life-reference anthology like this, that paints a dramatic, soul-stirring portrait of the Savior . . . a beautiful and vast and vivid panorama that re-enacts His life, re-tells his sacred message, makes Him live even more strongly in your heart, and renews your faith and strength with every daily reading.

Get this beautifully designed, magnificent, 448-page volume now for your home, for your relatives and dearest friends, your church and church school. Only $3.49

the Bible for moderns

REDISCOVERING THE BIBLE

by BERNHARD W. ANDERSON

What can moderns believe about biblical miracles, God's wrath, the Resurrection, the Bible itself?

Here are cogent, convincing answers to scores of "honest doubts" like these, that young people and adults have expressed to Professor Anderson . . . in a book that "brings the results of biblical scholarship and theology 'down-to-earth'," as *Christian Herald* says, "so the Bible can speak in its own true terms and be related to the vital problems of the present day."

"Eloquent and exciting," adds the *Journal of Bible and Religion*. "A skillful blend of critical knowledge, theological concern, and homiletic persuasiveness."

"The most useful book about the Bible in a quarter century," exclaims *Religious Book Club Bulletin*. "Delightful, sprightly, trustworthy." "Will prove to be the most effective agent in a revival of Bible preaching in our generation," predicts *The Pastor*. "Reads like a novel."

(A Haddam House Book) $3.50

At all Bookstores

Association Press

291 BROADWAY • NEW YORK 7

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WHITHER. Edited by Arnold Nash. Macmillan Co. $3.75 Reviewed in this issue.

RELIGIOUS FAITH AND WORLD CULTURE: A Symposium Edited by A. William Loos. New York: Prentice-Hall. 294 pp. $5. A large group of distinguished writers of various faiths reply to two questions: "How in our confused era can we make progress toward developing an all-embracing world culture?" and "How can the resources of religion contribute to the growth of world community."

THE RETURN TO MORALITY. By Senator Charles W. Tobey. New York. Doubleday & Co. 123 pp. $2. Reviewed in this issue.

THE REVOLT AGAINST REASON. By Arnold Lunn. New York: Sheed & Ward. 273 pp. $3.25. Reviewed in this issue.

THAT ALL MAY BE ONE. By James Edward Lesslie Newbigin. New York: Association Press. 127 pp. $1.50. The journal of a bishop of the Church of South India revealing the problems of a Christian community encircled by Hinduism and Communism.

THE TRUE BELIEVER. By Eric Hoffer. New York: Harper & Bros. 176 pp. $2.50. Reviewed in this issue.

TYPES OF RELIGIOUS EXPERIENCE. By Joachim Wach. Chicago: University of Chicago Press. 275 pp. $3.50. Dr. Wach, author of "Sociology of Religion," explores in ten essays the nature of religious experience in relation to secular activities. A contribution to the contemporary theological movement which is attempting to formulate a genuine synthesis of religion and modern life.

THE WALL OF SEPARATION BETWEEN CHURCH AND STATE. By Conrad H. Moehlman. Boston: Beacon Press. 239 pp. $3. A re-examination of the historic separation between church and state which has characterized American institutional life.

YOUR CHURCH AND YOU. By Fred P. Corson, S.T.D. Philadelphia: John C. Winston Co. 171 pp. $2.50. Bishop Corson's book was written "to help show the place and significance of the Church in daily life." Reviewing the history of the Church, the author vigorously emphasizes the obligations and rewards of membership.

History & Sources

THE COMING-OF-AGE OF CHRISTIANITY. Edited by Sir James Marchant. Chicago: Henry Regnery Co. 190 pp. $2.50. An attempt to survey the achievements of Christianity throughout its history and to estimate the possibilities that lie before it, by a team of seven noted distinguished scholars.

CULT AND CULTURE: A Study of Religion and American Culture. By V. Ogden Vogt. New York: Macmillan Co. 269 pp. $3.50. Reviewed in this issue.

THE DOCTRINE OF THE ATONEMENT. By Leonard Hodgson, D.D. New York: Charles Scribner's Sons. 159 pp. $2.50. An attempt not to write "a history of the doctrine of the atonement," but "to make some contribution to the course of that history itself." These are the Hale Lectures of 1950 delivered at Seabury-Western Theological Seminary by the Regius Professor of Divinity in Oxford University.

THE FACE OF THE HEAVENLY MOTHER. By Josef Cardinal Mindszenty. Translated by Charles Donahue. New York: Philosophical Library. 150 pp. $3. The famed Hungarian prelate presents the theological and Mariological core of his work on motherhood, delving into medieval history for classical examples of motherly influence on mankind. The translation is based on the German version which incorporates the Cardinal's unpublished revision of the Hungarian text.

FOUR PROPHETS OF OUR DESTINY. By William Huffner. New York: Macmillan Co. $2.75. Reviewed in this issue.

RELIGION AMONG THE PRIMITIVES. By William J. Goode. Glencoe, Ill.: The Free Press. 321 pp. $5. A sociologist traces the ways in which religion "supports, subverts, and changes human action in many areas of social life" in West Africa, Polynesia, Melanesia, Australia, and the Southwestern United States.

THE RELIGION OF CHINA: CONFUCIANISM AND TAOISM. By Max Weber. Translated and edited by Hans H. Gerth. Glencoe, Ill.: The Free Press. 308 pp. $4.50. The entire first volume of Weber's "Collected Essays in the Sociology of Religion" is now made available to the English reader. An excellent study of the Chinese social structure.

ST. THOMAS AND THE EXISTENCE OF GOD: Three Interpretations. By William Bryar. Chicago: Henry Regnery Co. 252 pp. $5. An analysis of St. Thomas's discussion of the existence of God by the author of the Barat College Plan in Philosophy and Theology.

SATAN. Edited by Father Bruno de Jesus-Marie, O.C.D. New York: Sheed & Ward. 506 pp. $5.50. A large group of contributors to this composite study of Satan "attempt to strip his true likeness clean of the disguises with which it has been overpainted," employing psychological, anthropological, and iconographical methods.

SYSTEMATIC THEOLOGY. By Paul Tillich. Chicago: University of Chicago Press. 300 pp. $5. Volume I in a two-volume work which attempts "to present the method and the structure of a theological system written from an apologetic point of view and carried through in a continuous correlation with philosophy."

TYPES OF RELIGIOUS PHILOSOPHY. By Edwin A. Burtt. New York: Harper & Bros. 468 pp. $4.50. A revised edition of the 1939 text which describes "the most influential positions in Western religious philosophy," and analyzes "the basic issues that they disclose."

Sermons & Prayers

EXPERIMENTS OF SPIRITUAL LIFE AND HEALTH. By Roger Williams. Edited with an historical introduction by Winthrop S. Hudson. Philadelphia: Westminster Press. 103 pp. $2. A reprint of a classic of devotional literature by the founder of the Rhode Island colony. Mr. Hudson provides an illuminating introduction placing Williams's life and position in the development of American Christianity.

THE HIGH GREEN HILL. By Gerald Vann, O.P. New York: Sheed & Ward. 136 pp. $2.25. Reviewed in this issue.

QUESTIONS PEOPLE ASK. By Robert J. McCracken. New York: Harper & Bros. 188 pp. $2.50. A collection of twenty-one sermons preached by Dr. McCracken from the pulpit of New York City's Riverside Church which "represent an attempt to come to grips with the religious and moral difficulties confronting men and women in the modern world."

STIMULI. By Monsignor Ronald Knox. New York: Sheed & Ward. $2.25. Reviewed in this issue.

Poetry & Fiction

THE BLACK FOX. By Gerald Heard. New York. Harper & Bros. $3. Reviewed in this issue.

CHRIST IN POETRY. Compiled and edited by Thomas Curtis Clark and Hazel Davis Clark. New York: Association Press. 412 pp. $3.49. A comprehensive Christ-centered anthology of 529 poems from 282 poets, the majority of which were written in the present century.

100 GREAT RELIGIOUS POEMS. Edited by Randolph Ray, D.D. Cleveland: World Publishing Co. 160 pp. $2. The Rector of New York's Little Church Around the Corner has compiled an admirable and representative collection of great poems beginning with the Psalmists of the Bible. Included are Donne, Kipling, Whitman, Milton, Burns, Christina Rossetti, Emily Dickinson, Santayana, John Calvin, and Robert Burns.

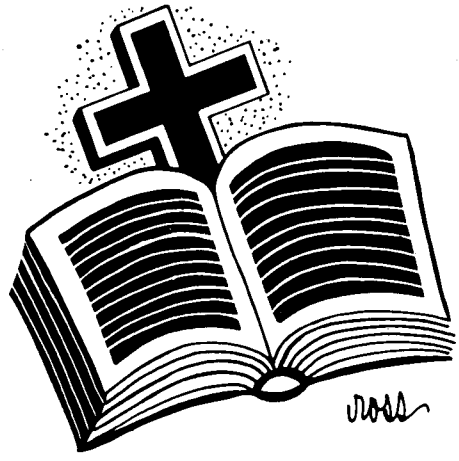
THE STORK AND THE JEWELS: A PARABLE. By Raymond Leopold Bruckberger. Translated by Gerold Lauck. New York: Harper & Bros. 50 pp. $1.50. A charming tale of a young boy and a stork and their adventures in the Country of the People in Blue. Author of "The Seven Miracles of Gubbio," Father Bruckberger was formerly Chaplain General of the French Resistance movement.

Especially for Lent

THE CATHOLIC SHRINES OF THE HOLY LAND. By The Very Rev. Paschal Kinsel and the Rev. Leonard Henry. Photographs by Alfred Wagg. New York: Farrar, Straus & Young. 200 pp. $5. Reviewed in this issue.

CREATE AND MAKE NEW. By Austin Pardue. New York: Harper & Bros. $1.50. Reviewed in this issue.

THE INWARD CROSS. By Charles Duell Kean. Philadelphia: Westminster Press. 61 pp. $1.25. The Rector of Grace Church, Kirkwood, Missouri, presents meditations on the Cross and the "seven last words from the Cross" in the light of present-day problems.



THE LIFE OF THE SOUL. By Samuel H. Miller. New York: Harper & Bros. 158 pp. $2. A book for the thoughtful reader setting forth the life of the human soul in the Christian tradition.

WHAT CATHOLICS BELIEVE. By Josef Pieper and Heinz Raskop. Introduction by Gerald B. Phelan. Translation by Christopher Huntington. New York: Pantheon Books. 112 pp. $2. A brief summary of Catholic faith and life originally published in Germany under the title, "Christenfibel."

The Bible

THE BOOK BY MY SIDE. By Albert N. Williams. New York: Duell, Sloan & Pearce. 368 pp. $4. Reviewed in this issue.

THE BOOK OF PSALMS AND THE FIRST PSALM OF DAVID; THE BOOK OF PROVERBS; THE BOOK OF ECCLESIASTES. King James Version with wood engravings by Clare Leighton. New York: Doubleday & Co. 304 pp. $3.95. A gift volume, handsomely bound, printed, and illustrated.

THE GREATEST BOOK EVER WRITTEN. By Fulton Oursler. New York: Doubleday & Co. $3. Reviewed in this issue.

THE NEW MAN. By Maurice Nicoll. New York: Hermitage House. 235 pp. $3. A psychological interpretation of the parables in the Bible by an English disciple of Jung.

PELOUBET'S SELECT NOTES. By Wilbur M. Smith. Boston: W. A. Wilde Co. 418 pp. $2.75. The 1952 edition of the Notes on the International Bible Lessons for Christian Teaching.

THEOLOGY OF THE NEW TESTAMENT: Volume I. By Rudolph Bultmann. New York: Charles Scribner's Sons. 366 pp. $3.50. An up-to-date interpretation by an authority in Biblical theology.

Biography

THE FATHERS OF THE WESTERN CHURCH. By Robert Payne. New York: Viking Press. 312 pp. $5. A dramatic presentation of the Church Fathers from Paul to Thomas Aquinas.

FRANCOIS DE FENELON. By Katherine Day Little. New York: Harper & Bros. $3.50. Reviewed in this issue.

THE GATES OF DANNEMORA. By John L. Bonn. New York: Doubleday & Co. 276 pp. $3. Reviewed in this issue.

JOHN THE BAPTIST. By Carl H. Kraeling. New York: Charles Scribner's Sons. 218 pp. $2.50. An excellent new biography and recounting of the development of the Baptist movement and its impact upon the Church and Gospel tradition by an eminent scholar and historian.

A JOURNEY WITH THE SAINTS. By Thomas S. Kepler. Cleveland: World Publishing Co. $2. Reviewed in this issue.

LIFE OF JESUS. By François Mauriac. Translated by Julie Kernan. Illustrated by George Buday. New York: David McKay Co. 257 pp. $3. A personal and living portrait by one of France's outstanding writers. Striking illustrations.

THE LIVES OF THE SAINTS. By Omer Englebert. Translated by Christopher and Anne Fremantle. New York: David McKay Co. 532 pp. $5. Colorful biographies of some 2,300 saints by the author of "St. Francis of Assisi."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A MAN CALLED PETER. By Catherine Marshall. New York: McGraw-Hill Book Co. 354 pp. $3.50. Reviewed in this issue.

CARDINAL NEWMAN. By J. Lewis May. Westminster, Md.: The Newman Press. 309 pp. $3.25. An informative new biography which conveys to the reader the true stature of the great oratorian.

THE OXFORD GROUP. By Walter Houston Clark. New York: Bookman Assoc. 268 pp. $3.50. The story of Dr. Frank Buchman, founder of The Oxford Group or Moral Re-Armament, and an outline of the movement with an appraisal of its strength and weakness.

FATHER PAUL OF GRAYMOOR. By the Rev. David Gannon, S.A. New York: Macmillan Co. 372 pp. $4. Reviewed in this issue.

SAINTS FOR OUR TIMES. By Theodore Maynard. New York. Appleton-Century-Crofts. 296 pp. $3.75. Reviewed in this issue.

ELIZABETH BAYLEY SETON. By Annabelle M. Melville. New York: Charles Scribner's Sons. 411 pp. $4. A new and highly documented biography of Mother Seton, founder of the Sisters of Charity in the United States.

BISHOP SHEIL AND THE CYO. By Roger L. Treat. New York: Julian Messner. 211 pp. $3. Reviewed in this issue.

THE TRAVAIL OF RELIGIOUS LIBERTY. By Roland H. Bainton. Philadelphia: Westminster Press. 272 pp. $4. Reviewed in this issue.

Aids in Everyday Living

THE ASCENT TO TRUTH. By Thomas Merton. New York. Harcourt, Brace & Co. $3.50. Reviewed in this issue.

CHRIST AND CULTURE. By H. Richard Niebuhr. New York: Harper & Bros. 259 pp. $3.50. Reviewed in this issue.

CULTURE AND FAITH. By Richard Kroner. Chicago: University of Chicago Press. 278 pp. $5. A philosophical answer to how the Christian faith may save our culture from the destiny of its predecessors.

FAITH MUST BE LIVED. By Harry Milton Taylor. New York: Harper & Bros. 188 pp. $2.50. Forceful and informally written "Prescriptions in Christian Psychology" by the minister of Calvary Methodist Church in East Orange, N. J. Dr. Taylor emphasizes that emotional comfort and health can be attained only through religious good health.

GUIDE TO THE CHRISTIAN FAITH: An Introduction to Christian Doctrine. By William A. Spurrier. New York: Charles Scribner's Sons. 242 pp. $2.50. Reviewed in this issue.

HEAD OVER HEELS. By Monsignor Maurice S. Sheehy. New York: Farrar, Straus & Young. 178 pp. $2.75. An anecdotal and colorfully written "Guide for the Better Self," intended "for people who are struggling to discover themselves and God." The author is head of the Department of Religious Education at the Catholic University of America.

I AM A PROTESTANT. By Ray Freeman Jenney. Indianapolis: Bobbs-Merrill Co. 239 pp. $2.75. The minister of the Bryn Mawr Community Church in Chicago attempts here "to awaken Protestants to an intelligent appreciation of their splendid heritage and motivate them to do their part to extend and improve the Protestant method, spirit, and purpose throughout the world."

LET GO AND LET GOD: Steps in Victorious Living. By Albert E. Cliffe. New York: Prentice-Hall. 176 pp. $2.50. A guidebook to the solution of daily problems by a noted Protestant Canadian layman.

SO WE BELIEVE, SO WE PRAY. By G. A. Buttrick. Nashville. Abingdon-Cokesbury Press. $2.75. Reviewed in this issue.

SPRINGS OF LIVING WATER. By Carl J. Scherzer. Philadelphia: Westminster Press. 93 pp. $1.50. The Chaplain of the Protestant Deaconess Hospital in Evansville, Indiana, designed this small volume as a spiritual guide for the ill and convalescent and those who attend them. An account of the author's experiences is accompanied by portions of prayers and hymns.

STRENGTHENING THE SPIRITUAL LIFE. By Nels F. S. Ferré. New York. Harper & Bros. $1. Reviewed in this issue.

THREE TO GET MARRIED. By Bishop Fulton J. Sheen. New York: Appleton-Century-Crofts. 310 pp. $3. Reviewed in this issue.

THIS WE BELIEVE. By Eric Montizambert. New York: Morehouse-Gorham Co. $2. Reviewed in this issue.

Personal Testimony

THE AUTOBIOGRAPHY OF A HUNTED PRIEST. By John Gerard. Translated by Philip Caraman. Introduction by Graham Greene. New York: Pellegrini & Cudahy. 287 pp. $3.50. An exciting document of the adventures of a Jesuit priest in Elizabethan England.

BEYOND EAST AND WEST. By John C. H. Wu. New York: Sheed & Ward. 364 pp. $3.50. Reviewed in this issue.

DEVOTEDLY YOURS. By Sister Bertrande. Westminster, Md.: Newman Press. 400 pp. $3.75. Impressions of Europe and the Middle East, in letter form, by a Daughter of Charity of St. Vincent de Paul written during the Holy Year Pilgrimage.

FAITH AND MY FRIENDS. By Marcus Bach. Indianapolis: Bobbs-Merrill Co. 302 pp. $3. Reviewed in this issue.

THE LONG LONELINESS. By Dorothy Day. Illustrated by Fritz Eichenberg. New York: Harper & Bros. 288 pp. $3.50. Reviewed in this issue.

THE PREACHER AND I. By Charles Francis Potter. New York: Crown Publishers. 429 pp. $4. Reviewed in this issue.

QUAKER BY CONVINCEMENT. By John H. Hobart. New York: David McKay Co. 227 pp. $3. An active worker with the American Friends Service Committee, formerly in charge of its German Relief Program, the author describes his re-examination and attainment of what he believes to be the basic Quaker concepts. This spiritual autobiography includes impressions of Dr. Reinhold Niebuhr, Dr. Rufus Jones, Sir Arthur Eddington, and others.

ROMAN ROAD. By George Lamb. New York: Sheed & Ward. 125 pp. $2.25. The autobiography of a man in search of "a faith stronger than the whole world," who found in Catholicism the end of a quest for inner peace.

THEY'RE ON THEIR WAY. By Samuel M. Shoemaker. New York: E. P. Dutton & Co. 160 pp. $2.25. Dr. Shoemaker's stories, drawn from real life, tell how a dozen or more people—of various ages and from various walks of life—have found the way to a vital religious experience.

WAITING FOR GOD. By Simone Weil. New York: G. P. Putnam's Sons. 227 pp. $3.50. The autobiography of a woman who experienced union with God after a brief lifetime of pain and affliction.

More Informal

DISCOURSES ON RELIGION. By Gustav E. Mueller. New York: Bookman Assoc. 201 pp. $3. Five philosophical monologues in the tradition of Hume and Santayana.

FIFTY YEARS OF CHRISTMAS. Edited by Ruth M. Elmquist. New York: Rinehart & Co. 300 pp. $3. An anthology of stories, poems, and short pieces which appeared in *The Christian Herald* during the first half of this century.

LIGHT FROM MANY LAMPS. Edited by Lillian Eichler Watson. New York: Simon & Schuster. 324 pp. $3. A handsome treasury of selections made "solely on the basis of inspirational impact . . . inspiration from many and varied sources—great truths and enduring ideas, reflecting the whole wide range of human thought."

WHAT IS YOUR CATHOLIC I. Q.? By Francis B. Thornton and Timothy M. Rowe. New York: P. J. Kenedy & Sons. 216 pp. $2. An entertaining quiz book with score sheets at the end of each topical section.

Of & for the Ministry

EFFECTIVE PREACHING. By Thomas V. Liske, S.T.D. New York: Macmillan Co. 293 pp. $3.50. Professor of Speech at Quigley Preparatory Seminary in Chicago Father Liske extensively covers his subject under such headings as: The Delivery of the Sermon; The Voice; How to Write a Sermon; How to Persuade an Audience.

THE GREATEST CALLING. Edited by Rawley Myers. New York: Denis X. McMullen Co. 183 pp. $2.25. "A Presentation of The Priesthood by Famous Catholics." Contributions by Bishop Fulton J. Sheen, Clare Boothe Luce, Father James Keller, Catherine De Hueck Doherty, and others.

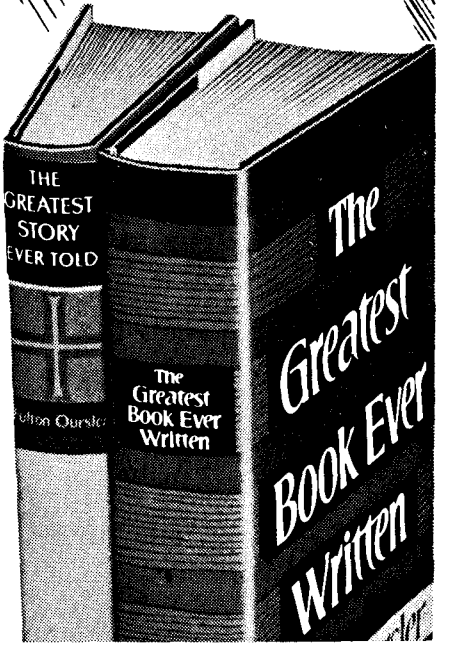
SOUTHERN PARISH: Volume One. By Joseph H. Fichter, S.J. Chicago: University of Chicago Press. 283 pp. $5. The first of a four-volume series devoted to a survey of the basic social structure of the Catholic Church.

—JOSEPH M. GRANT.

Perfect Lenten-Easter gift books of Faith and Inspiration

THE GREAT BEST SELLERS BY

FULTON OURSLER



THE GREATEST BOOK EVER WRITTEN

The reverent retelling of man's most magnificent chronicle, the Old Testament. Over 365,000 in print! 504 pages, indexed, with 33 maps in color. $3.95

Gift boxed, with *The Greatest Story Ever Told*, $7.

THE GREATEST STORY EVER TOLD

The life of Jesus. Now over 2,000,000 copies in print! Regular edition, $2.95. Illus. in full color by Kenneth Riley, $5.

Gift boxed with a magnificent new 10" Columbia LP record, *Readings from the Holy Bible*, by Fulton Oursler. Price, book and record both, $4.95.

DOUBLEDAY

Film Programs Puzzling?

Complete index of 16mm film reviews and feature articles which have appeared in *SRL's* "Ideas on Films" and "Film Forum" now available.

Send 10¢ in stamps to cover handling and postage to

FILMS

THE SATURDAY REVIEW

25 West 45 Street, New York 19, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE FINE ARTS

A LETTER FROM THE NATIONAL SCULPTURE SOCIETY

"THE undersigned believe that the awards at the current exhibition of sculpture at the Metropolitan Museum epitomize a serious cancer in the culture of our nation." With these words the National Sculpture Society begins a letter of protest to the director and trustees of the Metropolitan. The Society somehow persuaded more than 600 people of varying prominence to sign the letter. It is an appalling document—one of the most ignoble and distorted in the long series of postwar attacks on "modern" art. It might have been written by Rep. Dondero, who several years ago in Congress ranted in a comparable vein against the "subversive" activities and work of contemporary painters and sculptors. The letter is in fact a classic example of reactionary irresponsibility toward truth and historical fact.

Take, for example, a sentence which occurs toward the end of the letter. "And in every country which fell victim to this insidious ideology [totalitarianism], modernistic art proved a most effective vanguard." In heaven's name how many times must the irrefutable fact be pointed out: that in the two most powerful totalitarian countries of our century—Soviet Russia and Nazi Germany—"modern" artists were considered enemies of the state and were persecuted by their governments, often at the instigation of conservative art organizations like the venerable National Sculpture Society. The record of advanced contemporary art's suppression in Soviet Russia and in Germany is crystal clear; it has been printed and told endless times; there is absolutely no excuse whatever for a professional group such as the National Sculpture Society not being aware of it in abundant detail.

"Animal Form I," by Rhys Caparn.

No excuse, that is, except the seductive demands of prejudice. Because the taste of our era has left the reputations of most academic artists hopelessly in arrears, the latter have fought a bitter rear-guard action, lashing out viciously with any weapon at hand. The time was when more or less "official" art circles had at least a certain dignity, pompous perhaps, but solemn and calm. Today these circles fight like Bowery thugs.

This is, I think, especially true of conservative sculptors. Too many people now understand that fine sculpture is far more than an expression of commemorative verisimilitude, and the "monument" business is at a new low. Hence the rage of certain members of the National Sculpture Society. I don't say of all of them (and one wonders how many of them were shown the letter to the Metropolitan before it was mailed, it being the long-established technique of minorities within art organizations to speak as if they had the backing of their absent colleagues), for there are good sculptors in the Society as well as bad. The good ones must shudder to read so sanctimonious a statement as that in the letter's concluding paragraph: "We not only regret that ridicule and criticism which this exhibition has brought upon the Metropolitan and sculpture, but we are deeply concerned over the far-reaching repercussions which such a policy on the part of the Museum, if continued, must have not only on art, but on our national life and character." If our national life and character can be determined by a great museum's belated attempt to catch up with developments in art that have survived and flourished throughout the world for nearly fifty years, we are in a bad way indeed.

The National Sculpture Society, however, was not content to attack the Metropolitan Museum alone. Its letter declares that modern artists have "complete possession of the Whitney Museum for their experimental work" and have "taken over the Museum of Modern Art." The charge is thoroughly absurd. As a former staff member of one of these museums and as a witness to curatorial procedures of the other, I can promise unreservedly that neither institution has ever accepted dictation from any group of artists whatever. On the contrary, both museums have preserved their vital independence of decision and choice, often under pressures that have been exerted, to be fair, more frequently by "advanced" artists than by conservative. Some twelve years ago, for instance, the Museum of Modern Art was picketed by abstract painters who felt they were being neglected in favor of the traditionalists. Today, in the wake of its exhibition of American abstract art, the same museum is berated by artists who consider that abstraction has been overemphasized in its shows. In neither case has the Museum deviated from its predetermined policy and schedule. Nor has the Whitney Museum ever compromised in its attempt to exhibit the best American art of our time, regardless of the direction that art may take. Living painters and sculptors would, of course, like our museums to take sides in their polemic disputes. But the function of museums concerned with contemporary art is to follow artists, not to lead them, to exhibit and try to explain what these artists have done, not to tell them what they should do.

ONE of the weirdest paragraphs in the National Sculpture Society's letter has to do with the effect of the Metropolitan's exhibition on the young. The letter says: "The reaction on the thousands of children and students who have seen or will see this exhibition is a cause for great concern. In many of our schools and colleges, the students are being systematically indoctrinated in the philosophy of imaginative anarchy in the creative arts. This exhibition at the Metropolitan will do much to crown the efforts being made in this direction. Achievement, in the souls of the young, is invariably measured by success, and seeing sculpture which their younger brothers and sisters might have done in kindergarten sponsored and awarded prizes by the Metropolitan Museum will go a long way toward convincing them that the shortest and easiest method to become a nationally-famous sculptor is to produce something abstruse or sensational."

It would be difficult to imagine more arrant nonsense. In the first place, as museum documents will tell you, children mostly have an instinctive liking

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*Photos from American Sculpture 1951 Exhibition.*

"Arise!" by Henry Rox.

for "modern" art. They have it quite apart from attempts at indoctrination, and there is no evidence whatever that it has done them harm. In the second place, achievement is by no means always synonymous with success in the minds of the young; to say that it is, is to ignore much that psychology has taught us about the complexities of youthful thought and emotion. And thirdly, it is absurd to infer that the prize-winning sculptures in the Metropolitan's show could have been produced in a kindergarten class. The word "childlike" occurs very early in vituperative criticism of the arts. In our time the phrase "a child could have done it" has been used over and over again, but never with substantiative proof. As applied to "modern" art it is by now a completely discredited phrase, utterly without meaning, a fact which makes all the more astonishing its use by the professional members of the National Sculpture Society.

Well, anyway, there are strong indications that many of these members are opposed to the letter circulated in their name. A meeting of the Society is said to have been called, and one hopes that from it will evolve a vigorous counter-statement. Nothing else at this point can regain for the Society the respect of the art world, both professional and amateur.

—James Thrall Soby.

Avant-Garde Vistas

THE DADA PAINTERS AND POETS: An Anthology. Edited by Robert Motherwell. New York: Wittenborn, Schultz. 432 pp. $15.

By Thomas B. Hess

WHAT is Dada?

"A joint stock company for the exploitation of ideas.

"Dada has 391 different attitudes and colors depending on the sex of the chairman.

"It transforms itself—affirms—simultaneously says the opposite—it doesn't matter—screams—goes fishing . . .

"Dada is against the future. Dada is dead.

"Dada is idiotic. Hurrah for Dada. Dada is not a literary school roar."

This series of answers is from Tristan Tzara, the Rumanian poet who was one of the founders of the group of painters, sculptors, writers, general-utility-type artists, agitators, opportunists, geniuses, charlatans, children, seers, and malcontents which coalesced from Zurich and New York to explode violently and happily in Paris and Germany.

When was Dada?

"Dada is ageless," wrote Georges Hugnet, manipulator of free-verse and cut-apart pin-ups who is also one of Dada's several official historians. But being an official historian, he also sets some dates. Dada is in Zurich in 1916-18; New York, 1916-21; Berlin, 1918-22; Cologne and Hanover, 1919-22; Paris, 1919-23. After 1923 Parisian Dada was turned into surrealism—the most publicized art movement in history. Why is a volume of some four hundred pages and illustrations, weighing three and a half pounds, titled "The Dada Painters and Poets: An Anthology," of interest to anyone whose name is not mentioned in it, or who is not specializing in the period?

The answer is other questions: Why has the idea of a collective avant-garde become a matter of such sensitive importance? What makes artists turn so readily to public statements of private positions? How have the elementary strategies of shock and irresponsibility become such elaborate intellectual games? Dada is one grandparent of the confusions and accomplishments of modern art as we experience it today.

Of course an anthology is not meant

Thomas B. Hess, managing editor of the Art News, *is the author of "Abstract Painting."*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

to answer questions; it should be useful and amusing. This one is successfully both. It presents a collection of documents—writings by the young men who discovered the ecstasy of slapping the bland official world in the face, and the tripled joy of seeing the face come back and ask for more. Hannah Arendt has pointed out that the disillusionment of the intellectuals after World War I was in coming back to find, instead of the expected brave new world, all the same old rulers and old morals in power. Parental Victorianism had no intention of releasing its grip on children, money, politics, or secret affections. So youth revolted: Hemingway with his wineskins, Waugh at the costume ball. But the Dadaists did it first, probably because, for various individual reasons, they escaped from the war and found neutral places where sufficient pressure forced the movement like flowers in a hothouse.

Social and political nihilism were expressed with creative egoism and set a standard of behavior that is still a model for the avant-gardes of New York and Paris. More important, Dada brought abstract art—then in its infancy—in contact with the intense, fantastic, and irrational elements of poetry, and thereby gave it a new direction for development.

The anthology covers a rather long period, starting with some proto-Dada utterances, of which the composer Erik Satie's "Memories of an Amnesic" is the most amusing and toughest. (For the danger in being violent is of becoming violently sentimental, like the barroom drunk who starts shouting and ends in a limp, teary jag.) From the Dada days themselves, when the slogans were being shouted, comes a large group of lively testimonies: Aragon's "Project for a History of Contemporary Literature," Tzara's Zurich chronicle, and Picabia's scurrilous, hilarious pamphlet are among the less familiar inclusions. Finally, there are a few backward looks, historical and personal recollections which try to be fair or (more frequently) nice to certain friends, especially the recollector. The young men have grown up and start the time-honored ritual-murder of youth. These sections are less important and become a bit tedious with their continual dodgings and hintings and character assassinations. However, Gabrielle Buffet-Picabia's reminiscences of that stupendous neurotic Arthur Craven (the only art critic who ever had a crack at the heavyweight title) must surely be excepted from this, as well as Hans Richter's brief, gentle memoirs.

But perhaps the most significant contribution will turn out to be editor Robert Motherwell's brilliant introduction which fills in cracks, uncovers a number of loose boards, opens the windows, and generally does everything which a good introduction should. A leading painter in his own right, Motherwell has read widely in the literature, talked with most of the extant protagonists, corresponded with others, put up with a few tantrums, and has come out, after several years' work, with a volume well worthy of the efforts of himself and his colleagues. A long bibliography by Bernard Karpel has an introduction which might become a collector's item among bibliographists—never have I seen such a poesy of cross-references. It also includes some of the best illustrations in the book, and makes a considerable contribution to scholars in the field, for although Dada kept the presses running around the clock, they significantly kept the editions rare.

A final line of congratulation should go to the publishers, a small firm which labored ambitiously and mightily to produce this fine young elephant.

Solution of Last Week's Double-Crostic (No. 935)

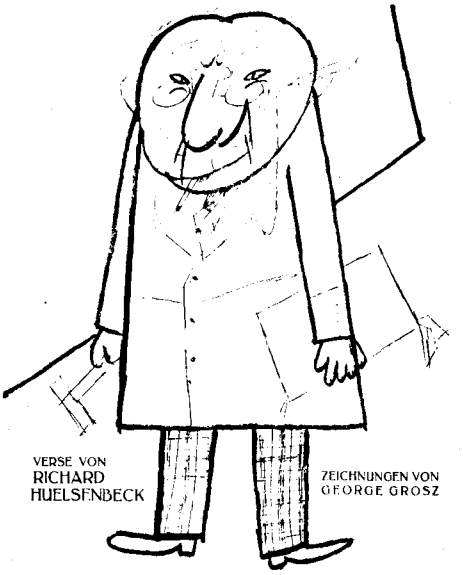
T. S. ELIOT:

GENTLEMEN AND SEAMEN

(From "The Harvard Advocate Anthology," May, 1909)

Go to Salem and see a town that flourished a hundred years ago in the hightide of New England's naval energy. It seems now to be always in dignified mourning for its former grandeur. . . . One feels that noisy mirth is a profanation there. . . .

Phantastische Gebete



DER MALIK-VERLAG/BERLIN, ABTEILUNG DADA

—From "The Dada Painters and Poets."

". . . not a literary school roar."

Goya to Gauguin

THE NINETEENTH CENTURY: New Sources of Emotion from Goya to Gauguin. The Great Centuries of Painting Series. By Maurice Raynal. Translated by James Emmons. New York: Albert Skira. 147 *pp.* $12.50.

By John Rewald

IT IS definitely to the credit of Albert Skira that various books he has published in recent years are conceived and executed according to new and original formulas. They present a happy departure from the well-trodden road of art books and feature a number of welcome innovations. One of these is the fact that his books are illustrated exclusively with new plates, made especially for these publications, instead of the hackneyed reprintings of old plates to which we have become accustomed. Moreover—and this is even more unusual—there seems to be no geographical limitation on the sources of these plates. The familiar selections from museums in Paris and London to be found in most European books are replaced here by a wide choice of less familiar works. Indeed, Skira sends his photographers wherever there are significant paintings and generously treats his readers to examples from such widely dispersed places as Aix, Antwerp, Baltimore, Boston, Brussels, Chicago, Edinburgh, Florence, The Hague, London, Lyons, Madrid, Munich, Nantes, New York, Northhampton, Paris, Philadelphia, Stockholm, and Washington.

All the plates in the present book are in color. The quality of Skira's plates has provoked controversies which have again raised the old question: color versus black-and-white. Whereas the black-and-white reproduction is admittedly only a poor substitute which leaves it to the onlooker's imagination to supply the elements it cannot provide, a color reproduction tends, of course, to mislead us into considering it a faithful representation of the original. This is obviously a dangerous fallacy. And yet, if the reader can be presuaded to keep in mind that color plates are nothing but approximations which in no way replace the originals, then there seems to be no reason why they should be rejected. Those in Skira's books are usually superior to the reproductions in books printed in large editions and sold at comparatively low prices. This is not to say, however,

John Rewald is the author of "Gauguin," "History of Impressionism," and other books.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

that they should be accepted without reserve. Indeed, printed on extremely glossy paper, Skira's plates have an annoying tendency to "over-glamorize" the originals. But should we really, in order to escape this danger, advocate inferior plates because they make it more obvious that they have only a loose relationship with the originals? This reviewer does not think so.

The present volume, "Goya to Gauguin," belongs to a series devoted to The Great Centuries of Painting, which purports to give bird's-eye views of great artistic achievements throughout almost the entire civilized world. Such a program, of course, allows only generalizations, but Maurice Raynal's running commentary on artistic trends, accompanied by notes on individual painters as well as by analytical captions for the three-score illustrations, does provide a highly readable summary. Commencing with the classical art of David and Ingres, he devotes a chapter to Goya and another to Constable, Turner, and Bonington before approaching Géricault, Delacroix, Daumier, Millet, and Courbet, all of whom are represented by well-selected illustrations. Corot, Boudin, and Jongkind then lead to the Impressionists who are shown in somewhat more familiar works. Cézanne, Seurat, Van Gogh, and Lautrec, with one plate each, announce the birth of the twentieth century. America is represented by Whistler and Ryder. On the whole the accent is put more on the first half of the last century than on the second, but this does not seem out of place in view of the numerous recent publications devoted to the impressionist movement and its followers.

Designs in Homes

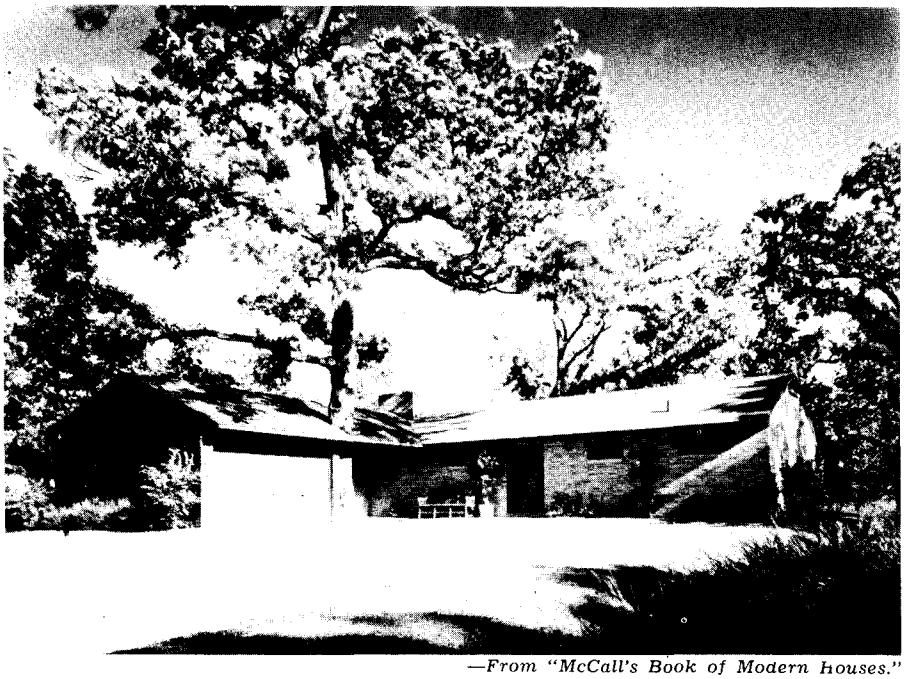
THE AMERICAN HOUSE TODAY. By Katherine Morrow Ford and Thomas H. Creighton. New York: Reinhold Publishing Co. 239 *pp.* $7.95.

McCALL'S BOOK OF MODERN HOUSES. By Mary Davis Gillies. New York: Simon & Schuster. 191 *pp.* $5.

By Wayne Andrews

ASK almost any architect you know, and you'll find he'd much rather calculate the cost per cubic foot of a new house for you than waste an evening discussing the whys and wherefores of the modern movement. Corner this same architect in an argument, and you'll discover he's guilty of borrowing from a vocabulary in which he only half believes. And all this is just what you should expect. For the creative urge plus the critical instinct are rarely found in one and the same individual, and if we are to understand what's going on, architectural critics should be much more enlightening than the architects themselves. Which makes it all the more regrettable that neither of the authors of these two guides to the modern house in America has taken the trouble to set down the esthetic principles on which friend or foe might base a discussion.

According to Mrs. Ford, whose survey of "The American House Today" includes excellent photographs and plans of every imaginable variety of modern houses from coast to coast, "a quiet revolution has taken place



—From "McCall's Book of Modern Houses."
". . . a quiet revolution has taken place in residential design."

PLAZA ART GALLERIES, INC.
ANTIQUE, ART & BOOK AUCTIONS
If you contemplate an auction or valuation write us for terms and details. We maintain a department exclusively for appraisals and inventories. Inquiries respectfully solicited.
AUCTIONEERS:
Messrs. W. H. O'Reilly, E. P. O'Reilly
9 East 59 St. • New York 22

GENUINE ANTIQUE AFRICAN SCULPTURES
SEGY GALLERY 708 LEXINGTON AVE. NEW YORK
CATALOGUE ON REQUEST TEL: EL 5-3859

french modern paintings
PIERRE MATISSE
41 EAST 57 ST., NEW YORK

20 FAMOUS PAINTINGS
GRANDMA MOSES
MARCH 5 — MARCH 21
AMER. BRITISH ART GALLERY
122 EAST 55

Joe and Emily Lowe Foundation
EMILY LOWE AWARD
EXHIBITION OF OILS BY
MALCOLM PRESTON
Mar. 17 - 29
Ward Eggleston Galleries
161 West 57 St., N. Y. C.

BUY U.S.
SAVINGS BONDS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in residential design in the last decade which deserves to be documented rather fully." Unfortunately, her book is shy on documentation. Though she would be the first to admit that "modern" design means one thing in one section of the United States, and something quite different in another, she does not more than hint at such a thing as historical background. This is a shame, for it would have been helpful if she had dwelled at length on Maybeck and Greene and Greene and on their influence today on the West Coast. And if she had put in a paragraph or two on the ideals of Walter Gropius, her readers might have been closer to understanding the objectives of the graduates of the Harvard School of Architecture, which Gropius heads.

Except for a word or two on "fitness for use" and a chance allusion to "form follows function," Mrs. Ford and her collaborator Mr. Creighton steer clear of esthetic judgments; the closest they come to uttering an esthetic opinion is to point out that "briefly, the revolt has done this: it has swept away the need for thinking in terms of tightly enclosed, inward-looking rooms; and it has substituted the privilege of using free, open, outward-looking space." And this, to those of us who remember that Frank Lloyd Wright once dreamed of designing a house without windows, won't pass for a philosophic statement. Incidentally, Mrs. Ford and Mr. Creighton would have us believe that "we did not even recognize Frank Lloyd Wright in this country until we heard about him from Europe," an observation difficult to reconcile with the dozens of commissions with which the genius of Taliesin was blessed in his beginnings.

Judged as a picture book, "The American House Today" has its merits, however. It is a cross-section of our domestic architecture in 1952, and if you keep in mind that the West Coast has been the happiest environment for our modern architects, you won't be too disappointed with the efforts of those who have done the best they could in the Middle West and in the East.

"McCall's Book of Modern Houses" is far less satisfactory, both as a picture book and as a survey of the modern house in America. The color photographs are so carelessly reproduced that the photographers may not recognize their own negatives. As for the text, it sings the joys of the American housewife in the machine age, and the real problems of architects and clients don't receive anything like the emphasis placed on "the advent of the automobile and the role it plays in American life," to cite only one of the author's special interests.

Fashions of the Renaissance

COSTUME OF THE WESTERN WORLD. Edited by James Laver. New York: Harper & Bros. 390 pp. $12.50.

By Millia Davenport

THIS is a splendid book, and better still, there are five more to come. The complete series will comprise "The Ancient World," "The Beginnings of Fashion," "Fashions of the Renaissance," "Louis XIV to the End of the Empire," "Waterloo to Modern Times," and "Regional and Special Costume."

The first volume to appear, "The Fashions of the Renaissance in England, France, Holland, and Spain," is a symposium, under the editorship of James Laver, keeper of prints and drawings of the Victoria and Albert Museum, who has also written the first section on "Early Tudor, 1485-1558." All his colleagues are of the same caliber. The chapter on "The Last Valois, 1515-1590" is by André Blum, curator at the Louvre; "Elizabethan and Jacobean, 1558-1625" by Graham Reynolds, deputy keeper of the Victoria and Albert's Department of Painting; "The Dominance of Spain, 1550-1660" by Brian Reade of the Department of Engraving, Illustration and Design of the same museum; "The Great Age of Holland, 1600-1660" by Frithjof van Thienen, professor at the State Academy of Arts, Amsterdam; and "Early Bourbon, 1590-1643," again by André Blum.

—By Hans Holbein, from "Costume of the Western World."

The word "splendid" has been used advisedly. The 367 plates, forty-eight in color, are admirably chosen. The printing, done in the Netherlands, is of a very high order indeed.

Using for comparison an edition of Max von Boehn's classic, printed in Germany in 1923, one finds that the pages of the Laver production, being about the size of a sheet of typewriting paper, are twice as large as Von Boehn's. The plates are, therefore, a good two and a half times as big, and better printed to boot. Exact comparisons of specific color reproductions cannot be made, either with Von Boehn or other standard works. For this we are much in debt to the editors, who have taken the trouble to avoid duplication of plates which are already available in color in well-known costume books.

There is so much good sixteenth-century painting of good costume available in the Netherlands, that Van Thienen has managed to paraphrase, as it were, many of the best known examples and give the same information by means of a less familiar picture. His notes differentiate the completely dissimilar clothes so often shown together in group pictures of wealthy Dutch families: the dress of international fashion on the young members, and that peculiar to the ruling bourgeois regent class on their elders. It is useful to be given the Dutch word for each costume component, and to be shown the differences between the caps and ruffs of the Northern and Southern Netherlands.

Blum's introduction to the Valois section is filled with information, quoted from contemporary sources, of which he furnished a fine, fresh bibliography. His plates include a dozen costume drawings from the Louvre collection: water colors, and a group of completely unhackneyed guaches on vellum of the late sixteenth century.

But, indeed, all the chapters are good, all the plates interesting. The volume would appeal to any person of taste. It will be of use to many industries, trades, and professions beyond that of costume design. But here is one costume designer who can hardly wait for the next volume.

Millia Davenport is the author of "The Book of Costume."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Art Book Notes

THE SEVENTEETH CENTURY: THE NEW DEVELOPMENTS IN ART FROM CARAVAGGIO TO VERMEER. Text by Jacques Dupont and François Mathey. Translated by S. J. C. Harrison. Skira. $12.50. The format of this volume is the exact counterpart of the volume dealing with the nineteenth century in The Great Centuries of Painting Series reviewed at length by Mr. Rewald elsewhere in these pages. What he has said there applies to this volume also, and I am in general agreement with his opinion on the controversial color plates. In underlining his caveat that they must not be taken as faithful copies of the originals I add my own admonition that neither are the color reproductions generally found in other art books, although they err in other directions. The text here deals with the most productive century in Western European painting on the widely accepted thesis that Caravaggio, in Rome, was the father of such mutations as the personalities of the painters who followed him, and the cultures of other lands spawned. Caravaggio's realism and employment of light are the outstanding, but by no means only, stylistic criteria that the authors employ in tracing through the century in the various lands. Emphasis is laid on De La Tour, Velasquez, the LeNains, Rembrandt, Rubens, Poussin, and Vermeer. It is to them that the illustrations are devoted, as is most of the text. (The remainder of the eighty-five names mentioned may be looked up in a complete set of biographical notes that are appended.) The critique is accomplished with a flowing style that reveals the culture and personalities of the authors almost as well as it does their subjects. What they have brought under their scrutiny they looked into deeply, yet they have not succeeded in connecting Vermeer with his antecedents any more than any preceding authors have. There is an index and a bibliography.

LEONARD DA VINCI. By Antonina Vallentin. Translated by E. W. Dickes. Viking. $5. Originally published in 1938, this life of Leonardo, sub-titled "The Tragic Pursuit of Perfection," is once again in print. Seekers after "popularized biography" will be disappointed, for there are no imagined dialogues nor romanticized situations here; but for others rich reading abounds in its more than 550 pages. During her career as a biographer, Mme. Vallentin seems to have avoided the lives of men of action and undertaken, rather, the lives and particularly the minds of thoughtful men. As the subjects of her other books—Heine, Mirabeau, Goya, Stresemann—indicate, she is fascinated by those who, although not the greatest thinkers of their times, were nevertheless searching minds, seekers of truth and wisdom. In Leonardo she has not only just such a figure, but one who left the fruit of that mind to posterity in great quantities of manuscripts. To these she has applied keen scholarship, transforming them into a readable, authentic, if not definitive biography that gives a well-rounded view of all of Leonardo's many interests as scientist, philosopher, and artist. There is an index, a bibliography, and a section of notes identifying the Da Vinci manuscripts Mme. Vallentin has consulted.

—L. R. SANDER.

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
KNIFE AT MY BACK *Adam Knight* (Crown: $2.50)	Skip-Tracer Steve Connacher trails wanderlusty wife (not his) to Catskills borscht palace; assorted corpses intervene; local law uncordial.	Show-folk, sexy gals, well-heeled hotel guests chatter Broadwayese in lavish and novel setting.	Ordinary
THE INWARD EYE *Peggy Bacon* (Scribner: $2.50)	Young N. Y. mother gets in weird jam as result of name coincidence; wee bairn primary target.	Some strain on logic at outset, thereafter fairly smooth sailing; pleasant tone, but pace nowhere killing.	Leisurely
HEADLINE CRIMES OF THE YEAR *Edward D. Radin* (Little Brown: $2.75)	Eleven true cases, nine of them murder; eight USA, one Scandinavia, one Riviera, one Canada.	Fine selection, only two likely to be familiar (and those worth retelling); some down-writing.	Nice pickings

—SERGEANT CUFF.

Summer Session

JUNE 16 to JULY 25 and JULY 28 to AUGUST 30

1200 REGULARLY ACCREDITED SUBJECTS AND SPECIAL PROJECTS FROM WHICH TO CHOOSE AT

MINNESOTA

Learning and leisure go together at Minnesota Summer Session in the City of Lakes.

SPECIAL PROJECTS IN . . .

- American Studies
- Mass Media of Communication
- Printed Media
- Language Arts
- Modern Language Institute
- Efficient Reading
- *Renaissance Seminar*
- Business History
- Scandinavian Studies
- Intensive Beginning Greek
- Intensive Russian
- High School Dramatic Workshop

Write Now For Helpful Bulletin!
DEAN, SUMMER SESSION
UNIVERSITY OF
MINNESOTA
765 JOHNSTON HALL
MINNEAPOLIS 14, MINNESOTA

The death of a Judge made lovely Lucy a dangerous widow...

THE WIDOW OF BATH
by MARGOT BENNETT
CRIME CLUB SELECTION
$2.50 everywhere • DOUBLEDAY

to puzzle all but a know-it-all . . .

PAR PICTURE PUZZLES
Superb, interlocked 'jig saws'
Colorful prints • Mahogany backed wood
■ for SALE ■ for RENT
Descriptive booklet 'S 3 on request
PAR Co., Ltd., 18 E. 53 St., New York 22

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Rates: 30¢ per word; 10-word minimum. Count 2 extra words for Box and Number. Rates for several insertions—52 times 22¢ a word; 26 times 24¢ a word; 13 times 26¢ a word; 6 times 28¢ a word. Full payment must be received fifteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 19, N. Y.

LITERARY SERVICES

MANUSCRIPT TYPING: intelligent, prompt, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 3-1364.

STORIES, NOVELS, ARTICLES, BOOKS MARKETED. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales, publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 W. 42 St., NYC 18.

MANUSCRIPT TYPING SPECIALISTS. Efficient, Economical, Prompt. GLADYS—IRENE LEAHEY, 551 Fifth Ave., NYC. MUrray Hill 7-2227.

WE PUBLISH, print and distribute your manuscript in pamphlet or book form. Send for free folder. WILLIAM-FREDERICK PRESS; Pamphlet Distributing Company, 313 West 35 St., NYC. LAckawanna 4-0178.

ELEANOR KING, literary agent, books, plays, stories, novels, all languages marketed. 19 West 44 St., NYC 18.

MANUSCRIPTS typed intelligently, accurately, promptly, inexpensively. FRANCES EDEN, 17 East 48 St., NYC. PLaza 5-1127.

TWENTY-THREE IMPORTANT SERVICES for all writers available to members. Write for information. NATIONAL WRITERS' CLUB, Denver 6, Colo.

ESTABLISHED LITERARY AGENT, seeking to fill publishers' requests, offers marketing services to established and newer authors. Excellent editorial contacts for the placement of your book, story, article, verse, juvenile, plays, etc. Literary services available and include: editing, constructive criticism, technical revision, and ghostwriting. Send for brochure S. FRANK Q. BRADY, Literary Agent, 55 West 42 St., NYC 18.

MANUSCRIPT TYPING: First class, prompt. MANUSCRIPT SERVICE, 1533 East Blvd., Cleveland 6, Ohio. TYler 1-7888.

WE SELL YOUR MANUSCRIPTS! Literary agents 32 years. Constructive criticism, editing. New writers invited. References: ANITA DIAMANT, The Writers Workshop, Inc., 280 Madison Ave., NYC 16.

GHOSTWRITING ARTICLES, THESES, books, speeches, revision. NEIL FARBER ASSOCIATES, 1472 Broadway, Room 612, NYC 18.

MANUSCRIPTS PROFESSIONALLY PRESENTED. Quality typing at reasonable rates. STILLMAN ASSOCIATES, 1278 Third Ave. (at 73 St.), NYC. TRafalgar 9-9177, CIrcle 6-7441.

STORIES AND BOOKS WANTED for top-paying publications, movies and television. AUTHOR'S SERVICE, 2425 77 St., Jackson Heights, N. Y.

RESEARCH BIBLIOTHÈQUE NATIONALE and other Paris libraries, also other inquiries in Paris. SUZANNE DESMAREST, 64 bis rue, Monceau, Paris.

BOOKS

BOOKS ON THE EAST: China, Japan, Siam, Burma, India, Central Asia, Persia, Arabia, Egypt, etc. Send for catalogues. Established 1902. ORIENTALIA, 11 East 12 St., NYC 3.

"OLD FATHER GOOSE," limited edition, new, $3. "Lovely Verses by the Wayside," $2. "275th Pageant Smithtown," historical play, pictures, $2. RAMBLER PUBLISHING CORP., Smithtown Branch, Long Island.

EXTENSIVE STOCK OF LITERATURE—History, Americana, Fiction, Science, etc., on hand. Catalogues issued. Inquiries invited. PYETELL'S BOOK SHOP, 333 Fifth Ave., Pelham 65, N. Y.

ATHEIST BOOKS. 32-page catalogue free. TRUTH SEEKER CO., 38 Park Row, NYC 8.

BUECHMANN, GEFLUEGELTE WORTE. Revised edition. Konstanz 1950. 426 pp. Cloth $2.50. MARY S. ROSENBERG, Bookseller, Publisher & Importer, 100 West 72 St., NYC 23, Dept. 22.

PERSONALS

SAVE 50% to 80%. Send for FREE bargain catalogue No. 376-SR. UNION LIBRARY ASSOCIATION, 123 East 24 St., NYC 10.

GOOD USED BOOKS. 50¢-$1. Buy where librarles buy! Postal brings list. EDITIONS, Dept. R, Hempstead, N. Y.

NEW AND SECOND HAND BOOKS in or out of print. If it's a book we may have it. MENDOZA's, 15 Ann St., NYC 38. Oldest old book shop in NYC.

BOOKPLATES

FREE CATALOGUE. Several hundred beautiful designs, address "BOOKPLATES," Yellow Springs, Ohio.

BOOKPLATES, free samples, brochure—America's most unusual designs. RAPP STUDIOS, 150 West 34 St., NYC 1.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's only French bookshop where French books ONLY are sold exclusively. Mail-order catalogue 30¢

OUT-OF-PRINT

AMERICANA, BIOGRAPHY, LITERATURE. Huge stock. Weekly London importations. Competent search service. Immediate attention to wants lists. ROSS & HAINES, Inc., 17½ No. 6 St., Minneapolis 3, Minn.

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

BOOKS located promptly. PARAMOUNT BOOK SERVICE, 39 Hopedale, Allston 34, Mass.

LANGUAGES

LISTEN—LEARN AT HOME to speak Spanish, Portuguese, Italian, French, German, Russian—29 languages available by World's Standard Linguaphone Conversational Method. It's quick, easy fun. Save time, work, money. Send for FREE demonstration. LINGUAPHONE INSTITUTE, 2603 Radio City, NYC 20. CIrcle 7-0829.

RECORD MART

FREE—Long Play record catalogs; all labels. Drop postcard today for membership benefits. ALL-STATES RECORD CLUB, Dept. BF-2, 3928 Park Heights Ave., Baltimore 15, Md.

PERSONALS

COUPLE, with housekeeper, desire ranch-house type home, fairly new, for summer residence at Jersey Shore in Elberon-Deal-Allenhurst area; would consider purchasing after summer's rental. Box 805-J.

ARTISTS, WRITERS, MUSICIANS! Vacation while you work in beautiful Pacific Northwest. Magnificent mountain-ocean setting, restful surroundings, stimulating companionship. Open all year. Reasonable rates. ELAN Center, Vancouver Island, Cobble Hill, British Columbia, Canada.

TO FOSTER GOOD WILL. Free instruction course by mail in the Catholic religion. No obligation. Write CATHOLIC INFORMATION SOCIETY, Dept. S, 214 West 31 St., NYC.

WHY THINGS HAPPEN. Troubled about personal misfortunes—unhappy world conditions? This inspiring book, THE DIVINE PROVIDENCE, by Emanuel Swedenborg, will help solve your problems. 640 pages, 25¢ postpaid. THE SWEDENBORG FOUNDATION, Section 9, 51 East 42 St., NYC 17.

YOUR VOICE made loud, clear, dynamic, powerful—with my Diaphragm Exerciser, new invention. Write: VOICE DEVELOPER, Box 665 (21), St. Louis, Mo.

FOR GOOD COMPANIONS, honestly met, take out a High Brook German Shepherd. Superb type, temperament, bloodlines, unconditionally guaranteed. $100 up. HIGH BROOK KENNELS, Myersville, Md.

BOOKS 50¢ a pound. Potluck. Postpaid. WEINERS, Box 398, Livingston Manor, N.Y.

"HOW CAN I FIND OUT?" You can! Information discreetly developed. Any matter, person, problem, anywhere Worldwide. Officially licensed, bonded service. Established 1922. Reasonable. Confidential. WILLIAM HERMAN, 170 Broadway, NYC.

PLAYWRIGHTS: compete for awards, possible production, with plays in prose or verse; deadline March 15. For requirements, address DRAMATISTS' ALLIANCE, Box 200 Z, Stanford, California.

I AM ENGAGED in collecting material, anecdotes, letters, information, etc., about the late Sinclair Lewis in preparation for a biography. I will be grateful to anyone who will aid me in this task and will promptly return anything sent to me if it is requested. Address: Harrison Smith, Saturday Review, 25 West 45 St., NYC.

FOR SALE: small pre-Revolutionary house, modern wing with large living room, bath and kitchen. Detached studio. 7 acres near Haverstraw, N. Y. $20,000. Telephone: (NYC) CHelsea 2-7592 after 6 P.M.

PERSONALS

TO PUZZLE ALL but a KNOW-IT-ALL. SEE PAR ADVERTISEMENT, PAGE 57.

BOOKEEPING for individuals, professions, small businesses. Evenings. Telephone: NYC, MUrray Hill 8-2579, evenings.

YOUNG LADY of excellent family desires traveling companion for European trip. Leaving in May. Box K-93.

CHICAGO'S "THIRD PROGRAMME" at 105.9 (FM), broadcasts finest music, drama, poetry, merits listener and sponsor support. WFMT, 4000 Washington, Chicago, Ill.

SOONER OR LATER everybody goes to the nation's capital, WASHINGTON, D. C. When you go, stop at one of the 3 fine, conveniently located Manger owned and operated hotels. The Annapolis, the Hay-Adams, the Hamilton offer special all-expense tour rates to Review readers, from $10.95 up, which includes air-conditioned rooms, breakfast, sightseeing tour, broadcast, etc. Write: Harry Weissinger, General Manager, at Hotel Annapolis, Washington, D. C. (Mention this ad for special Review booklets and detailed information).

NOTICE TO TEACHERS: RUGGLES FOUNDATION, 262 South Prospect St., Burlington, Vt., near University of Vermont, overlooking Lake Champlain. Residence for Retired Women Teachers of refinement. All comfort of modern homes. Endowment makes moderate rates possible. Information on request.

EXPEDITION FOR BOYS. Exploring and collecting in mountains and canyons of American Southwest by young naturalists, journalists, and photographers. Staff known in school, camp, and museum circles. 24th year. HILLIS L. HOWIE, 900 Lay Road, St. Louis 24, Mo.

FRENCH IS FUN! Speak in 12 lessons. Parisian, NYC. MUrray Hill 5-4160.

BE A MONEY MAKER—Represent magazines year around. Wonderful home work. Big Christmas profits now. Liberal commissions. Everything furnished. Write for FREE catalogue. McGREGOR MAGAZINE AGENCY, Dept. 750, Mount Morris, Ill.

ABC SHORTHAND in one week. ZINMAN, 215-S West 91 St., NYC 24.

TEACHER desires governess position with family traveling abroad during summer. Box K-77.

CAPE COD—Old Cape house, secluded, near beach, stores; electric kitchen, well furnished. Long season or July and August. Pictures available. Box K-53.

WHERE CAN I GET A COPY of Richard Weil's "The Art of Practical Thinking"? Box K-85.

LIFE and FORTUNE magazines. 400 different. Best offer. Box K-81.

MEDICAL STUDENT desires summer employment; will do anything, anywhere. Box K-91.

EMPIRE STATE BUILDING, desk and use of typewriter available, exchange: answer telephone 9-5; 5 days. Telephone: NYC, BRyant 9-4823.

WANTED: furnished house for summer of 1952. Must have 4 bedrooms, 3 baths. Either Long Island or Cape Cod. Box K-90.

LONG OR SHORT TERM research assignments, diversified fields, conscientiously performed, also foreign languages. NYC, TRafalgar 7-8549. Box K-86.

BEAUTY AND SECLUSION. Furnished and fully equipped summer cottages for rent on Lake George, 5 miles from Ticonderoga, N. Y. Rentals include use of tennis courts and casino with bathhouses, rowboats, ping-pong and pool tables. Children welcome. Cottages from $350 to $600 half season to or from August 1. Inquire: ROGERS ROCK CLUB, Inc., 114 Washington Place, NYC 14. WAtkins 9-4739.

HOW TO WRITE FOR PLEASURE AND PROFIT brings you inside information from experts. 10 days free examination. LIPPINCOTT, 231 S. 6 St., Philadelphia 5, Penn.

WRITERS' CONFERENCE in the Rocky Mountains, University of Colorado, Boulder, Colo. July 21 to August 8, 1952. Distinguished staff. Write for information.

VACATIONS

MILL FARM INN, Tryon, North Carolina. Delightful fall and winter home on the southern slopes of the Blue Ridge Mountains.

GREEN SHADOWS, Old Lyme, Conn., quiet informal country life, good food, comfortable beds.

MERRIEBROOK. Poughquag, N. Y. Tempting meals. Quiet. Adults only. North Clove 2421.

NAIDNI ON DUNMORE, Brandon, Vermont. Comfortable winterized house, good food, ice-fishing, snowshoeing, cross country skiing. No planned entertainment.

WINTER AT BLUEBERRY HILL! Lucullan food. Crystal splendor. Roaring fires. Skiing. Brandon, Vt.

FLORIDA'S SPRING! $25-$40 month. THOMAS REESE APARTMENTS, Pinellas Park, Fla.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DOUBLE-CROSTIC NO. 936

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. Icelandic novelist and poet (1819-68; his "Lad and Lass", 1850, was the earliest true novel produced in Iceland).	143 33 54 51 62 129 122 48 168 7
B. Canadian painter (1870-; decorations for Parliament buildings in Ottawa, etc.).	118 100 32 145
C. Architectural.	139 131 88 161 142 65 162 132 93
D. Village in ancient Palestine, sanctuary of the Israelites, where the ark of the covenant was kept (Bib.).	136 29 46 91 81 138
E. English journalist, novelist, and miscellaneous writer (1873-).	160 106 70 94 6 44 5 116 78
F. Large, light-brown antelope of N. Africa, Arabia, and Syria, thought by some to be Biblical.	120 27 109 127 170
G. Earnest.	9 177 79 119 26 41
H. Place associated with Henry IV of France.	72 30 115 4 156 173 34
I. Of the nature of an attempt, experiment, etc.	178 14 12 133 74 18 25 123 152
J. Chinese philosopher, educated in America, Ambassador to the U. S. 1937-42 (1891-).	144 107 99 140 83 57
K. Exhausted of energy.	67 63 101 52 22 61
L. Pertaining to ancient Carthage.	171 59 121 42 76
M. Indian village on site of Ipswich, Mass., cultural center in 17th century.	56 64 90 3 111 102
N. Greek letter used in fraternity names.	158 135 10 15 141
O. Outcomes.	71 19 45 103 38 125 8
P. A warning signal.	95 82 172 21 28
Q. Precursor of the newspaper in England, from 17th century Europe.	104 39 53 97 75 126 31 2 176 47
R. In S. African folklore, a mischievous sprite, a little man living in the water, friendly to children.	49 87 164 124 108 154 146 167
S. Real author of the musical comedy "Pal Joey" (just rewritten by Rodgers for new Broadway appearance).	20 86 163 68 157
T. Town in China near Chungking, on the Yangtze River.	55 16 85 153 110 36 134
U. A part which represents typically a larger and intricate whole.	98 40 117 73 58 24 159
V. Heaven personified as the consort of Geb, a winged image painted on coffins (Egypt. relig.).	84 147 166
W. Luminous larva, in America, of some fireflies and beetles.	50 149 11 105 137 43 80 175
X. Portrays; delineates.	92 174 151 69 23
Y. Small, herringlike fishes in the Mediterranean, used in vast numbers for sauces and pickling.	114 17 35 130 77 66 150 169 60
Z. American historian at Columbia University, twice Pulitzer Prize winner.	128 165 112 1 37 96
Z'. The Pointer in Ursa Major nearer Polaris.	13 155 148 89 113

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in, you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

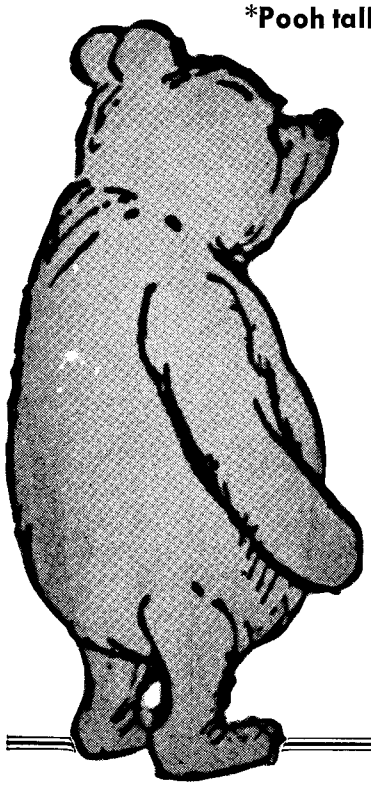
1 Z	2 Q	■	3 M	4 H	5 E	■	6 E	7 A	■	8 O	9 G	10 N	11 W	12 I	■	13 Z'
14 I	■	15 N	16 T	17 Y	18 I	19 O	20 S	21 P	22 K	23 X	■	24 U	25 I	26 G	27 F	■
28 P	29 D	30 H	31 Q	■	32 B	33 A	34 H	■	35 Y	36 T	37 Z	38 O	39 Q	40 U	41 G	42 L
43 W	44 E	■	45 O	46 D	47 Q	48 A	49 R	■	50 W	51 A	52 K	53 Q	■	54 A	55 T	■
56 M	■	57 J	58 U	59 L	60 Y	61 K	■	62 A	63 K	■	64 M	65 C	66 Y	67 K	68 S	69 X
70 E	71 O	72 H	73 U	74 I	75 Q	■	76 L	77 Y	78 E	79 G	80 W	81 D	82 P	■	83 J	84 V
■	85 T	86 S	87 R	88 C	89 Z'	■	90 M	91 D	92 X	■	93 C	94 E	95 P	96 Z	97 Q	98 U
99 J	■	100 B	101 K	■	102 M	103 O	104 Q	■	105 W	106 E	107 J	108 R	109 F	■	110 T	111 M
112 Z	113 Z'	■	114 Y	■	115 H	116 E	117 U	118 B	119 G	■	120 F	121 L	122 A	■	123 I	124 R
125 O	126 Q	■	127 F	128 Z	129 A	■	130 Y	131 C	■	132 C	133 I	■	134 T	135 N	136 D	■
137 W	138 D	139 C	■	140 J	141 N	142 C	■	143 A	144 J	145 B	■	146 R	147 V	148 Z'	149 W	150 Y
151 X	152 I	■	153 T	154 R	155 Z'	156 H	157 S	158 N	159 U	■	160 E	161 C	■	162 C	163 S	164 R
165 Z	■	166 V	167 R	168 A	■	169 Y	170 F	171 L	172 P	173 H	174 X	175 W	176 Q	177 G	178 I	■

Solution of last week's Double-Crostic will be found on page 54 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SPESHLE* INVITATION TO YOU AND YOUR CHILDREN

*Pooh talk for *It Doesn't Happen Every Day*



TO MEET AND KNOW *Pooh* AND HIS FRIENDS

Christopher Robin...

I often wish I were a King
And then I could do anything.
If only I were King of Spain,
I'd take my hat off in the rain.
I think, if I were King of Greece,
I'd push things off the mantelpiece.

Kanga...

Christopher Robin said that a Kanga was Generally Regarded as One of the Fiercer Animals. But when Pooh, Rabbit and Piglet kidnapped her Baby Roo, Kanga failed to live up to her reputation.

Tigger...

Whatever his weight in pounds, shillings, and ounces,
He always seems bigger because of his bounces.

...and, of course, Piglet...

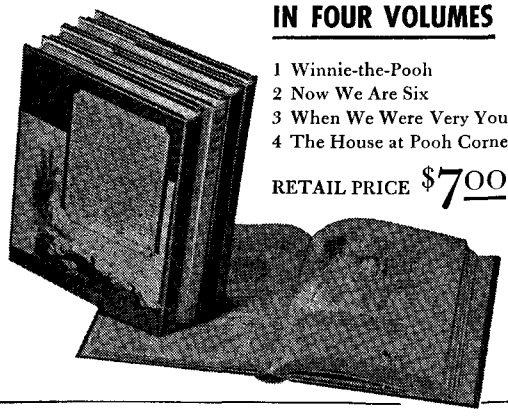
He had often wished, on long walks, that he were a bird. But now, as he rode in Kanga's pouch, he could only think jerkily:
"If this is shall take really I never flying to it."

FREE... to new members of the BOOK-OF-THE-MONTH CLUB who join now and buy as few as four books a year

THE *Pooh Library* COMPLETE

By A. A. MILNE . . . Illustrated by E. H. SHEPARD

By special arrangement with E. P. Dutton & Co., the Book-of-the-Month Club can offer, free, to new members the complete POOH LIBRARY, in four volumes—everything that A. A. Milne wrote about Pooh and Christopher Robin. This set contains the same stories, the same verses, the same enchanting E. H. Shepard drawings, which have delighted young people for a quarter century.



IN FOUR VOLUMES

1 Winnie-the-Pooh
2 Now We Are Six
3 When We Were Very Young
4 The House at Pooh Corner

RETAIL PRICE $7.00

Begin your membership with any of these good books

- ☐ THE CAINE MUTINY by Herman Wouk *$3.95*
- ☐ THE SEA AROUND US by Rachel L. Carson *$3.50*
- ☐ THE CRUEL SEA by Nicholas Monsarrat *Price (members only) $3.65*
- ☐ MELVILLE GOODWIN, USA by John P. Marquand *$3.75*
- ☐ CLOSING THE RING by Winston Churchill *Price (members only) $4.00*
- ☐ KON-TIKI by Thor Heyerdahl *Price (members only) $3.60*
- ☐ NEW YORKER 25th ANNIVERSARY ALBUM *Price (members only) $4.50*
- ☐ THE FORRESTAL DIARIES Ed. by Walter Millis *$5.00*

BOOK-OF-THE-MONTH CLUB, Inc. A253
345 Hudson Street, New York 14, N. Y.

Please enroll me as a member of the Book-of-the-Month Club.† I am to receive, free, the four-volume set of THE POOH LIBRARY COMPLETE with the purchase of my first book indicated above, and thereafter for every two monthly selections—or Special Members' Editions—I purchase from the Club, I am to receive, free, the current Book-Dividend then being distributed. I agree to purchase at least four monthly selections—or Special Members' Editions—from the Club during the first year I am a member, and I may cancel my membership any time after purchasing four such books from the Club.

Name.....
(Please Print Plainly)

Address.....

City..... Postal Zone No. (If any) ..... *State*.....

Book prices are slightly higher in Canada, but the Club ships to Canadian members, without any extra charge for duty, through Book-of-the-Month Club (Canada), Ltd.

†*Trade-Mark of Book-of-the-Month Club, Inc. Reg. U. S. Pat. Off. and in Canada.*

Facts about the Club every reading family should know

YOUR CHOICE IS WIDE: In addition to the monthly selections, the Club makes available Special Members' Editions of widely discussed books. *Thus your choice is wide—at least 100 books a year.* You receive a careful advance description of each selection and if you think it is a book you would *not* enjoy, you send back a form (always provided) specifying some other book you may want. Or you may simply say: "Send me nothing."

WHAT YOU PAY . . . AND HOW: You simply pay *the special members' price* for each selection you buy, which is usually lower than the regular retail price. A bill is mailed with each book you indicate you want. (A small charge is added to cover postage and mailing expenses.)

BOOK-DIVIDEND PLAN . . . WHAT IT IS: After your first purchase, with every second book you buy — from among the Club selections and Special Editions — you receive a Book-Dividend. This member-profit-sharing is similar to what happens in any consumer co-operative. A fixed percentage of what each member pays is set aside in a fund, which is finally invested in enormous editions of other books, and these are the Book-Dividends you receive as a member. *An average of two million dollars' worth of free books (retail value) during every two-month period is now distributed among members.*

GOOD SENSE FOR READING FAMILIES: *Why not get from the Club the monthly selections you would buy anyway?* You will usually pay less for them and you will share in the Club's Book-Dividends. And, not least, you will actually receive and read particular new books, which you are anxious not to miss, but which you frequently do fail to read — through oversight or procrastination.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED